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NEW YORK CLIPPER

THE OLDEST AMERICAN SPORTING AND THEATRICAL JOURNAL.

Copyrighted, 1900, by The Frank Queen Publishing Company (Limited).

Founded by
FRANK QUEEN, 1853.

NEW YORK, NOVEMBER 10, 1900.

[VOLUME XLVIII.—No. 37.
Price, 10 Cents.

THE GAME OF CARDS.

BY FREDERICK BOYD STEVENSON.

Only a game of cards that's played
By men—each point defending—
One face triumphant, one dismayed
By luck that's past the mending;
For, lo! Dame Fortune, by her grace,
The fickle cards in turning,
Has thrown the vict'ry with the ace—
All skill and science spurning.
How often has Dame Fortune whirled
Her wheel for undeserving,
In granting favors o'er the world;
The bad luck all reserving
For those who ought to be ahead,
But draw the blanks in life instead.

Ah! Life seems but a game of cards;
We win today—tomorrow
Our lucky star is gone—the world regards
With cynic's smile our sorrow.
But when at last the game is o'er—
This game of Life is ended—
What matters then how stands the score?
For ace and deuce are blended;
And king and queen and jack and tray—
The rag, tag and the ruffie—
Are mingled then in one array
Of everlasting shuffle.
Dame Fortune cannot then decree
The destiny that falls to me.

HIS LOVE AND HER'S.

BY WELLS J. HAWKS.

Back in New York once more. Broadway with its lights, its rumbling cabs, its clanging cable cars, its noise, its crowds, its excitement. Back in the dear old States, with the true American rush, hurry and bustle.

To Foster Meredith it was delightful—it was invigorating and wakening, and he felt his pulse beating faster and his step growing lighter as he was jostled along by the crowds on the great thoroughfare. Two years in England, two years touring the quiet provinces, two years that had seemed like six. Ah! he was glad to get back. Nothing had seemed so inspiring to him as the first glimpse of the dull gray outlines of the land as the big black hull, which had carried him across old ocean, stuck her nose into the mists and waters of the lower bay. And now Broadway—and Broadway at night—it was like the awakening from a long sleep—a sleep that began in the dark and heavy night and ended in the glorious sunlight of a Spring morn. He was glad to be home.

Desire for new experience had suggested England; a manager friend had furnished the opportunity. He was grateful for both, yet he was glad that at last he was home, still young and ambitious. It was luck that had given him his old room at the same hotel, his old bachelor quarters of once upon a time, the quiet little room with the curtains and the great rug before the big open fireplace, where he loved to study and watch the pictures imagination painted in the blazing coals.

And now for his first night in New York. The theatre, of course. It would be delightful to him, an actor, to once more see an American play, an American audience. American actors hear American applause, and all in an American playhouse. So he joined the pleasure hunting throng of Broadway and really revelled in the noise and laughter. And what changes there had been since he went away—and he looked at them with all the eagerness of a sight seer, for after two years it was sight seeing. As he stood gazing at a new structure that lost its top in the fog of the night there was a slap on his back, a good old fashioned American slap and a cheery:

"Well, my dear old fellow, since when? Been here a day and you haven't looked me up? Didn't know I was here? Don't know of my big hit down the street? Why, my dear man, you've got to be Americanized and right away!"

And there was Colby. The same good natured Colby who years ago had conducted a "school" for actors and actresses in one night stands to 10, 20 and 30 audiences. And it was the same Colby—the same shiny silk hat, the equally shiny dress suit, for there may have been some who stood at the door in street clothes, but Colby—never. First night, second night, 100th performance, New York or Jayville, souvenirs or barrels of flour to lucky ticket holders, it was just the same—Colby in evening dress. And Meredith was delighted, for he liked Colby. He had one of those rarities of these days, a big warm heart, and he was to Meredith one among ten thousand.

"Now, my dear Meredith, you must see my show. It's the best I've done yet. Nine straight weeks and we are going to cancel the road tour: won't let us take it away, crying for it. Genuinely American and a hit every dash out of the box. Come, my boy, it must be the first one you see."

And after these few remarks Meredith was more than certain that it was the same old Colby.

Then he and Colby walked and talked and laughed together. Then the theatre, where

Meredith must have a box. Then the curtain, and the play had begun. A half an hour passed and Colby was still at the door with the dress suit. Meredith was alone and interested.

It was an interior scene. The portieres draped over the centre entrance, back, parted and a woman entered. It was the signal for the first cordial applause, and Meredith politely joined in. She came down the stage, and the man in the riding suit, who had been standing at the window, took her hand. Meredith looked at her more closely. His eyes dropped, his hand trembled, and the pro-

ply. "It was your sweet face that helped me."

Then more scenes came in the vision and faded away, leaving a memory as fragrant as the flowers. She was his now. His Mildred. Only a little band of gold told it to the world, but what a union love has made. And how happy they were. How sweet were the congratulations of all, and then the merry little supper after the performance, with dear old Colby and his grammarless speech from the head of the table.

The stage curtain dropped. Meredith heeded it not. Still he dreamed. Again 'he

faithless. He had gone his way and she had gone her's, never to meet again, she had said.

Another act was over and Colby came in, broke the reverie and they walked out to the lobby.

"Why, old man, what is the matter?" said Colby, after Meredith's long silence.

"I'm enjoying the play, old fellow," he said, "but I fear I'll have to go back to the hotel, I'm feeling badly."

Colby protested in his good natured way, and then he was called to the box office and Meredith waited. He came back in a little

And when the last curtain fell he knew there was no mistake, for the old love had returned and driven the bitterness from his heart.

He left the theatre, and, slowly walking away, saw before him the vision of that youthful face, the face of his beautiful Mildred, his sweetheart and wife in the days of the honied used to be. Do what he might there still rang in his ears what he had once uttered with so much real affection:

"Mildred, I love you," and each time the heart echoed it back again. Almost unconsciously he turned and retraced his steps, but passed the entrance to the theatre, now closed and dark. He turned a corner and stopped when he was before the dreary little stage door. Here he waited. A few minutes later, it was like years to him, the door opened and a woman stepped out. He looked straight into her eyes when she stopped on the step. Pained as he was to see a change, for the youthful beauty had gone, he knew her, and, led on by the old love, he approached her as the door slammed and a man stepped just behind her.

"Mildred," he said, as he touched her on the arm.

She turned and looked him in the face, coldly and with no expression of surprise.

"You know me, don't you," he asked.

The man joined her and she took his arm.

"Mr. Meredith?" she said.

"Yes," he replied, "yes, Mildred," and he put out his hand.

She looked steadily at him a moment, her face never changing. Then her lip curled and she said, harshly:

"My husband, Mr. Marshall."

The man with her bowed and they passed away.

Meredith staggered as if struck a heavy blow. He leaned against the wall for a while, white and motionless. What more could he expect, he thought; she was not his, he had no right to speak; and then before his eyes there came the vision of a beautiful girl, who stood by his side and stroked his tired head. "Oh, my own Mildred," he cried.

With the effort of one determined he hurried away, and, seeking a carriage, threw himself back on the cushions and closed his eyes. And then again before him was the face of that sweetheart, and as the carriage rattled up the street the dull noises of the night seemed to blend and then to be transformed into one sweet harmony that on its melody bore but the one refrain: "Mildred, I love you."

In the quiet of his room before the blazing hearth he smoked, and the wreaths that floated from his cigar framed above him the fadeless vision of that sweetheart face. The burning coals before him took form of that beloved countenance, which also, like some miniature all in white, hung upon the shadows in the corner. Once the coals in the grate fell and seemed to form a dark figure, like that of a man, and in Meredith's wild imaginings it seemed to be beckoning to Mildred. He remembered that dark figure as he did the dreary October day, and he took the tongs and pushed the coals aside, and the vision of the adored one was left all alone.

Hours passed, the last cigar had been smoked, and the fire was burning low. The room was chilly. Meredith arose and paced the floor. "I must forget; yes, I must forget," he exclaimed, but before him still the vision hung and through his brain floated the refrain, "Mildred I love." He struggled with self, but the old love would not yield.

Then like a tired child he threw himself down on the rug before the hearth and buried his head in his arms. The bells of the morning began to ring, but they brought to him but one message: "Mildred I love, Mildred I love." The first light of the day began to pierce the shadows, only to make more beautiful that vision of the face that would not fade away. Morning came with its sunlight and chirping of the birds. Meredith slept, but he dreamed, and in those dreams he saw a slender, sweet faced girl, who was ever near him and seemed to say: "And you are going away no more, my love?"

The old love had thrust itself into the heart and taken possession—she was gone and forever—but it was stronger than the first.

His love and her's.

KUBELIK, the twenty year old violin wonder, who has been electrifying London, is the second son of a gardener of Michle, near Prague, the best musician of the village. The elder son was taught music at the age of seven, and the younger, then only five, begged so hard to be taught that his father gave way, with the result that the child outdistanced his brother, and drew the neighbors to hear his marvelous violin playing. He was put to school until he was twelve, then was sent to the Prague Conservatorium of Music. On the day of his examination he created a *furor*, the beginning of a success which has been phenomenal. His conquest of London was instantaneous, and his recitals have been remarkable triumphs.—*Table Talk.*



gramme fell to the floor.

"Mildred, Mildred," he almost said aloud.

Now the man in the riding habit, Lytton she called him, took her in his arms. Meredith moved back in the box. He picked up the programme and, looking down the cast, stopped when he reached "Mildred Marshall."

"Marshall, Marshall?" he murmured to himself.

The name was not familiar, yet he was sure he was not mistaken.

"Dearest, I knew that you would come. They told me you would not; but I remembered your promise." The words came from the stage and Lytton was speaking.

"Yes," she said, and her head fell on his shoulder, "love for you would not let me stay away."

Lytton clasped her in his arms. Colby came into the box and said something, but Meredith heard him not. The scene before the footlights vanished. In that brighter vision of the mind, illumined by fond remembrances, he saw another. A tall, slender girl stood by his side. She stroked his head and, kissing him, said: "Foster, you were splendid tonight."

"And so were you, Mildred," was his re-

curtain rose. This time on a pretty country scene, with a picturesque mountain drop.

Lytton and the woman came on together.

Into the ears of the fair haired woman at his side he still poured words of love. Now Meredith watched them. She stoked his brow, and oh! with what infinite sweetness she said:

"And you are going away no more, my love?"

Then Meredith's face drew dark. Though it was but the mimicry of the player, it all seemed dreadfully real to him. A strange feeling, a feeling that he had felt before came over him. He knew it, and knew that it was jealousy.

"Mildred, Mildred," he said to himself as the visions returned.

And now it was a dreary October day, rainy and desolate. Nature seemed to be in accord with self. Mildred did not seem the same. He cautioned her and then lovingly reproved her. She had taken the first fatal step. She spoke, but not as Mildred spoke. Days passed, but Mildred did not change. The little band of gold was still on her finger, but the union he had thought so strong had weakened. Then at last it parted. Mildred,

while and his usual jovial manner was gone. He laid his hand tenderly on Meredith's shoulder and said:

"I understand, old fellow. Forgive me, Meredith, I did not remember. I'm so sorry, but I had forgotten."

But Meredith could not leave. Something he could not resist drew him back into the theatre and into the box. How fascinating are those things that make us dream, no matter how cruel the reality.

No matter where he looked he still saw the vision of that sweet faced girl, the first to win his heart, the first to wound it. There was a feeling that had come over him; one that he tried to shake off and could not, and when again he heard the voice from the stage that feeling grew all the stronger and he realized that it was the same that had come to him full four years and more ago, when he first called Mildred Mason his. The world after all is a very little place, but Meredith had lost all track of Mildred since the day when a separation came, and then after the final tie was cut he began to believe what she had said—that they would never meet again. But Meredith had not until now realized the mysteries of fate.



STAGE FOLK AND SOMETIMES OTHERS.

"Fence in the graveyard," are the words of a telegram I saw the other day. It was sent to the superintendent of the "High Hill" copper mine at Virgilina, Va.

The colored miners had all struck because the mine was "hanted" and they could not be persuaded or forced to go to work until the "burin-ground" should be fenced in. The telegram explaining the situation to the directors in New York, elicited the above reply.

The shaft to the mine had been sunk near the top of the hill upon whose slope lay the burial place of the nearby village of colored folks. For some time the mining company had made a thoroughfare of this sanctified ground thus disturbing the repose of the sleepers there. One of the leads, a hundred feet below the surface extended beneath the graveyard, and according to the ignorant miners, their dead friends and relatives had spirited themselves down through the ground and had proceeded to "hant." These ghosts had been interrupting the diggers in their subterranean delvings by brushings against them in the dark leads, and, with deep groans, disappearing into the walls before their very eyes. A few minutes later, the mouth of the shaft poured forth a swarm of gray faced darkies, with eyeballs rolling in terror. With chattering teeth they told the reason of their appearance a-top of earth.

A day or two later saw the "burin-ground" with a fence around it, then the sleepers returned to their sleep and miners to their mining. It was noticed that each man as he neared the entrance of the shaft made a "criss-cross" in the dirt with his toe, then split into the centre of it.

Miss Kenyon Bishop was one of the fair saleswomen at the "Actress's booth" of the Galveston bazaar recently held at the Waldorf-Astoria. As it was a society event, of course this department excited a great deal of curiosity among the visitors. They were stared at and openly discussed, admired or criticized as the case might be.

One young lady, evidently of the smart set, wandered up to this booth and began turning the articles over, in search of a bargain. Miss Bishop who stood outside the counter, asked if she could not help her to select something—some perfume, or some toilet articles. At all Miss Bishop's suggestions she shook her head. Then the actress took up some autograph photographs and asked if the young woman would not like to purchase some pictures of stage celebrities. She glanced at them and then said—

"What! actresses? I think they're dreadful creatures,—and you seem to have such a lot of their pictures here."

"Well, this is the Actress's Booth, you know," quietly answered Miss Bishop.

"What! are you an actress?" inquired the girl.

"Yes."

Then the abashed girl slowly lay the photographs upon the table and bending her head low, turned away without a word. Big tears dropped from her eyes as she did so. Miss Bishop says she has not yet decided whether they were tears of mortification and chagrin or of regret,—for she did not utter a word of apology for her rudeness.

Another of her customers hailed from Dublin, as she afterwards found out in the course of conversation. He was a guest at the hotel and had strolled in for some souvenirs to take back to the old country. Miss Bishop showed the few articles that were left over, to the foreign gentleman. The choice was small as it was near the close of the sale and there were only a few rather undesirable things; so she used all her persuasive powers to dispose of them. The traveler purchased a queer collection,—table doilies, cold cream, perfume, a fortune teller book, and a little chamomile bag such as women carry their jewelry in. After gentle persuasion, he added a gilt clock to his armful of bundles. His hat seemed to be more than he could well manage with these, so Miss Bishop held it for him while he selected his purchases.

"Sure now, what am I to do with all these packages?" he asked.

Almost the only thing left on the counter by that time was a bag for soiled linen so Miss Bishop suggested that this would hold all his bundles and it too was added to the bill. While bestowing the articles therein, it came to the knowledge of the gentleman that this was the Actress's booth, then he looked at Miss Bishop in astonishment.

"And are you an actress, Miss?"

"Yes, I'm happy to say,—I am," she replied.

"Well Miss," he went on, "I must say that I've been treated more courteously here than at any time during the evening. At other counters I was pulled and dragged

here and there and had things forced upon me that I did not want, but here you just let me take my choice of what I wanted. I'm glad to meet a real actress and if you are an example of that profession, I must say that their manners are quite as gentle as those of gentlemen."

Miss Bishop was congratulated on her skill as a saleswoman in making people think they really wanted what she sold them.

Everyone is aware how eminent and great people in public life are more or less beset with demands upon their time and bank accounts. Many a great man has had to incur the expense of a secretary to write autograph beggars that he could not grant their requests. Ellen Terry puts the autograph fiend to a practical test. The price of her signature is the price of a bed in a London hospital. Helen Gould gave the detailed figures of \$1,500,000 worth of requests for money, only in one day.

As a rule, men and women of the stage are free from other demands than may be satisfied with an autograph, but Richard Mansfield is one of the exceptions. He too, puts autographs on the basis of a paying charity. His fame and reputation, his rapid earnings and the value of his name make him a constant mark for certain enterprising people.

Someone banteringly asked of his secretary what other labors his sinecure involved besides enclosing autographs and licking stamps. This plighted the young man and drew from him some interesting particulars concerning the avalanche of applications that comes in Mansfield's mail, and was in his province to look after.

Numerous as are the autograph requests, they are by far in the minority. The professional palmist is a frequent applicant; he wants to read Mansfield's hand, take an impression, and make him the leading feature of his forthcoming book. Then there is the compiler of those "half-morocco,—gilt edge,—colored illustration,—presentation-copy" promoters of "Great Men of the Century," who want a history of his life. If he accepted all the invitations to pose before cameras, he could have enough free photographs to give souvenir matinees every day in the week. Then there are letters soliciting advice, begging gifts or loans, asking situations, et cetera. Naturally the news of the big receipts of the Mansfield plays, draws the eye of the gilt-edge investor and the good-thing promoter. Much of his mail consists of circulars from men of that ilk who do not realize that he has an ever open investment in his own frequent new productions of costly plays. That is indeed the consuming ambition of all his energies,—always to have more and more money to put into the stage realization of his art.

Some would-be composers have wanted to be kind to Mansfield and name their brain-children in compliment to him. The "Cyano de Bergerac Waltzes" and "Beau Brummel Minuet" might not be so bad, but just fancy trying to exploit "Shylock Schottische," "Jekyll and Hyde Polka," "King Richard Lancers," and "Napoleon Galop."

The news in the papers of his recent indisposition brought testimonials of affectionate interest in the shape of samples of all sorts of patent nostrums with a string to them. This was an unsigned slip,—"Your Acme Throat Tonic gave me instant relief,"—with a blank line in which to sign his name. Manufacturers of face tonics, toilet waters, soaps and other articles continually send requests and monied offers for the use of his name or at least endorsement.

Altogether it requires an active secretary with a keen sense of discrimination, and a considerate firmness to say "No," without giving offense.

"Tell a good story and stick to it," is an old maxim that is illustrated in a story that is going the rounds along the Rialto. A certain well-known actor floated into his home one morning about two o'clock. The wife of his bosom was waiting up for him. He told her he had been out all the evening with one of their friends, Charlie B., and then related an interesting fairy story of how 'Charlie' had taken a crowd to supper; how 'Charlie' had told them a whole string of spicy tales; how funny 'Charlie' had been all the evening; how well 'Charlie' looked in his new suit, how he said this, and that the other. After telling a fifteen-minute story to which the gentle partner of his joys and out-of-work periods listened with respectful attention but cynical mien, he paused for breath. Then she in a confident, "now-I've-got-you" tone, said:—

"That's a lovely romance you've been giving me, and I hate to spoil it, but—Charlie has been here nearly all the evening waiting

to see you about an engagement,—he left only about half an hour ago."

The teller of the tale looked rather dazed for a moment, as if he had been struck, then quickly gathering himself together, he assumed a bold front with hands in his pocket, head thrown back in defiant innocence, and emphasizing each word, said:—

"Well, that's my story and I'm not going to change it for anybody."

Curiosity is not confined alone to the feminine mind. Here's an unimportant instance of how early the weakness may set in with those of the sterner sex.

While walking slowly up Broadway, I was preceded by one of those proverbially swift-footed messenger boys moving at usual speed. Just as we passed the Empire Theatre, a gentleman in front of him tore up a postal card and threw the pieces on the pavement. Young Mercury leisurely picked them up and as he sauntered along, arranged them in his hand in their original position, then as if not quite satisfied, placed them carefully in his pocket, apparently for future perusal.

A poor shaking old man was singing his way along 36th St. today, gathering a few pennies here and there. His quavering voice showed signs of a long departed method, and his manner, when acknowledging the charity bestowed upon him, suggested a past experience upon the stage. He sang fragments of old songs that had been the vogue more than twenty-five years ago—regular old-timers. "Tommy Dodd," "Champane Charlie," "Write Me a Letter from Home," "Sweet Belle Mahone" and others of equal antiquity. I took the liberty of addressing him and asked him if he had ever been a singer.

"Madam," he answered, at the same time grandly thrusting his hand into the bosom of his ragged Prince Albert, "I not only have been, but still am, as you have just heard. Thirty years ago I used to hold me audiences spell-bound with me voice. Meh name you no doubt often heard, Ned Howard of the original Hooley's Minstrels."

Only one more case of "how are the mighty fallen!"

While William Wilkinson was awaiting a train at the doorway of a little New Jersey station not far from New York, scraps of conversation floated over to him from a group of country people. One of these was evidently a market farmer, and his mis-application of words would have delighted an admirer of Mrs. Malaprop's style. Concerning the construction of electric lines through the little town, he said:—

"Say, John, when they've done a-histin' them telegram poles, an' a-fixin' them licorish lights, me an' you won't hev to take lanterns when we drive to Paterson with our garden-stuff o' nights."

Then John remarked:—

"Say Ben, I don't like the new station agent here. He never lets nobody know what's in the telegraphs, like th'other one did."

"Yes," said John, "I noticed he keeps all the news to hisself an' don't mix with the town much,—he thinks he's mighty great. He's altogether too bigative."

Then changing the subject, he said:—"I forgot to tell you that my wife has jined another of them sewin' societies. She seems to hev a regular maniac for them things."

M'LLE MEPHISTO.

JUDITH HATHAWAY.

With the advent of Judith Hathaway as Mrs. Falconer, in "The Choir Invisible," a new and very euphonious name was added to the annals of the American stage, although the actress who owns it has already gained a reputation under another cognomen. As West, and made her debut in New York in some of the independent Theatre productions of Ibsen's plays. Mrs. Falconer was a part very different from any she had played, and possibly with a desire to mask her identity by yielding to the objections of some of her friends that her own name was not sufficiently euphonious, she adopted the nom-du-theatre of Judith Hathaway, a very palatable combination of the Christian name of Shakespeare's only daughter and the maiden name of his wife, Miss Hammer. Hathaway's work in "The Choir Invisible" proved her ability in leading roles which require brains as well as beauty, and the power of restraint as well as action.

NEW PLAYS COPYRIGHTED.

"Heroes of the Mines," a thrilling drama of life in the coal fields, by Robert Louis Montague. Copyrighted by John Thomas McGary, Shamokin, Pa.

"Little Mystic Coons," a farce, in one act. Written and copyrighted by William Edwin Torbert, Decatur, Ill.

"Vivian," a play, in five acts. Written and copyrighted by Allet Durant, Brooklyn.

"The Scarlet Sin," a drama, in five acts. Written and copyrighted by George R. Sims and Arthur Shirley, London, Eng.

"Jack Goodwill, the Engineer," a musical drama, in five acts, by Orlando Wall.

"The Two Crickets," a sister act. Written and copyrighted by Alice Willard and Henrietta Wheeler, New York.

"Over the Transom," a sketch. Written and copyrighted by Palmer Caldwell, Louisville.

"A Broken Heart," a melodrama, in four acts, by Esther Rujeero. Copyrighted by Esther V. Cuff, New York.

"Myra," a Heroine of Early Christian Times, a play. Written and copyrighted by Adeline A. M. Leitsbach, Buffalo.

"Nell's Burglar," a sketch. Written and copyrighted by Jessie B. Helm, Cleveland.

"The Rose of Eden," a play, in three acts. Written and copyrighted by Alice Bradley, New York.

—Herbert Keiley and Eme Shannon have made an arrangement with Charles Frohm by which they will shortly produce Madeline Lucette Kiley's play, "My Lady Dainty."

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ty-two bases. During the Winter of 1899 and 1900 he, with Harry and Winneen, was sold team from the Hub, making quite a reputation to the Boston Club, and during the past season he played in various positions with the lion for himself on first base.

OUR LONDON LETTER.

(FROM OUR OWN CORRESPONDENT.)

LONDON, Oct. 24.

The Kendal's production at the Royal Court Theatre, Liverpool, Oct. 18, of Mrs. W. K. Clifford's "modern play in four acts," entitled "The Likeness of the Night," is perhaps of more interest to American playgoers than most of the other recent productions here, for Mrs. Kendal has a very large following among the playgoing fair sex in the United States, and her part in the new play will prove a powerful magnet when she next takes Willie across the Atlantic in pursuit of the American dollar and the hospitality of American "society."

The title of the piece will of a certainty prove caviar to the general, for it is merely a phrase taken from a mysteriously dense verse in one of Swinburne's poems, in which he sings:

"And where the red was, lo, the bloodless white.

And where the truth was the likeness of a liar.

And where day was the likeness of the night;

This is the end of every man's desire."

The story is of the "double life" class, with a very good wife's part for Mrs. Kendal and a double life husband's part for Mr. Kendal. In the way they are Mr. and Mrs. Bernard Archerson, and Bernard has married her for her money. His real affections are centred in another lady, who is designated in the play by no name other than that of simple Mary, and he supports her as "Mrs. Archerson" and the children she has borne him in the Hamstead district of London, while he dwells in a more aristocratic quarter with the genuine Mrs. A. The latter knows that she does not possess her husband's heart, but she knows nothing of his mistress, and has her suspicions aroused by discovering the name in a subscription list. She visits the second edition of the Archerson household and discovers the truth, but without revealing her identity. She secures a promise from the mistress that the latter will not tell Archerson of her visit—presumably that a friend of the injured wife would be the mistress in her turn shows herself to be a woman of fine feelings by exacting a promise from the supposed friend of the genuine Mrs. Archerson that if the real wife discovers the double life the mistress is to be at once informed of the discovery, in which case she promises to give up the husband to his legal spouse and see him no more. Suffering deeply, the real wife decides to take a sea voyage with some friends, and a very painful parting scene is shown in the cabin of the steamer on which she is to make the journey, for even at that moment she keeps her discovery to herself.

The last act opens in Archerson's West End residence eighteen months later, and it is learned that his real wife died on the voyage and that Mary has now a genuine title to the name of wife. But a letter from the dead woman comes, greatly belated in delivery, as it was given by her to an engineer of the vessel, and he has not since been in England, saying that she knew all and that she forgives her husband his faithlessness and utter lack of devotion. This letter so affects Mary that she decides to leave her husband, who had broken a true woman's heart in so callous a way, and she bids him good bye "for keeps" in a strong and dramatic scene that brings the drama to a close.

The play needs condensing in its minor dialogue, and when that and some pruning of the principals' talk as well has been accomplished it will doubtless prove a winning card. At the conclusion of the initial performance there were loud calls for the authoress, but Mrs. Kendal, who came forward to do the speechmaking, said that Mrs. Crawford could not be prevailed upon to appear. She also remarked that it was the first time she had ever enacted the part of a neglected wife, and the first time the Kendals had ever produced a "problem play," and it remained to be seen if the British public wanted to see them in that line of entertainment, or whether they would prefer them in "the good, old fashioned, domestic drama."

The part of Mary was admirably acted by Mary Mcintosh, and the others of the cast included Kenneth Douglas, Frank Fenton, Victor Hewett, Athol Forde, Percy Ames, Amy Betteley, Nellie Campbell, A. B. Tapping, Hilda Rivers, Mabilia Danelli, Molly Gosse and Mary Cull.

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OUR LONDON LETTER.

(FROM OUR OWN CORRESPONDENT.)

LONDON, Oct. 24.

The Kendal's production at the Royal Court Theatre, Liverpool, Oct. 18, of Mrs. W. K. Clifford's "modern play in four acts," entitled "The Likeness of the Night," is perhaps of more interest to American playgoers than most of the other recent productions here, for Mrs. Kendal has a very large following among the playgoing fair sex in the United States, and her part in the new play will prove a powerful magnet when she next takes Willie across the Atlantic in pursuit of the American dollar and the hospitality of American "society."

The title of the piece will of a certainty prove caviar to the general, for it is merely a phrase taken from a mysteriously dense verse in one of Swinburne's poems, in which he sings:

"And where the red was, lo, the bloodless white.

And where the truth was the likeness of a liar.

And where day was the likeness of the night;

This is the end of every man's desire."

The story is of the "double life" class, with a very good wife's part for Mrs. Kendal and a double life husband's part for Mr. Kendal. In the way they are Mr. and Mrs. Bernard Archerson, and Bernard has married her for her money. His real affections are centred in another lady, who is designated in the play by no name other than that of simple Mary, and he supports her as "Mrs. Archerson" and the children she has borne him in the Hamstead district of London, while he dwells in a more aristocratic quarter with the genuine Mrs. A. The latter knows that she does not possess her husband's heart, but she knows nothing of his mistress, and has her suspicions aroused by discovering the name in a subscription list. She visits the second edition of the Archerson household and discovers the truth, but without revealing her identity. She secures a promise from the mistress that the latter will not tell Archerson of her visit—presumably that a friend of the injured wife would be the mistress in her turn shows herself to be a woman of fine feelings by exacting a promise from the supposed friend of the genuine Mrs. Archerson that if the real wife discovers the double life the mistress is to be at once informed of the discovery, in which case she promises to give up the husband to his legal spouse and see him no more. Suffering deeply, the real wife decides to take a sea voyage with some friends, and a very painful parting scene is shown in the cabin of the steamer on which she is to make the journey, for even at that moment she keeps her discovery to herself.

The last act opens in Archerson's West End residence eighteen months later, and it is learned that his real wife died on the voyage and that Mary has now a genuine title to the name of wife. But a letter from the dead woman comes, greatly belated in delivery, as it was given by her to an engineer of the vessel, and he has not since been in England, saying that she knew all and that she forgives her husband his faithlessness and utter lack of devotion. This letter so affects Mary that she decides to leave her husband, who had broken a true woman's heart in so callous a way, and she bids him good bye "for keeps" in a strong and dramatic scene that brings the drama to a close.

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is by no means convinced, and, in order to protect the society from any possible risk of contamination, she employs a private detective named Rishby to go to Vienna and make inquiries. These result in proving the truth of Rishby's first story, but, as he is a susceptible fellow, and Mrs. Dane's charm microbes have gotten into his blood, he betrays his professional trust and declares that his investigations have cleared Mrs. Dane from all suspicion.

The fascinating lady is found to be deeply in love herself, and the object of her experienced affections is Lionel Carteret, the adopted son of Sir Daniel Carteret, a famous judge. Both Lionel and Sir Daniel are extremely under her spell, but the latter is a man of the world and insists on cross-examining her on the story of herself as she has related it to Lionel. This version of her career she has taken from the actual life of a cousin who went as a respectable married woman to Canada. In the cross-examination that the scene of the play is a battle between the woman fighting with falsehoods and the man fighting with the skill of a trained lawyer is a very fine one. It results in the woman's complete breakdown and in her pleading on her knees not to be robbed of the pure love which she has given him, and the deeply reciprocated. It was a very fine piece of acting throughout, with Mr. Wyndham as the judge and Lena Ashwell as Mrs. Dane, and the greater honors of the occasion unquestionably were awarded to the lady.

In the winding up of the story the judge's desire, in spite of his civility and kindly feeling for Mrs. Dane, is that the truth be told and Mrs. Bulson-Porter relieved of the indignity of having to sign a written apology, which Mrs. Dane has demanded after the withdrawal of Rishby's story and the detective's report. But the judge is in love with a very charming Lady Eastney, who is a woman of the world and who detests Mrs. R. P., and on her advice the air is cleared by Mrs. Dane promising to give up Lionel and "go away." Mrs. P.-B., being forced to sign the apology, Sir Daniel appeals very strongly to Mrs. Dane not to ruin the career of his adopted son, who is a man of the world in spite of all, and this also was a fine scene. The audience is left with the impression that the young man will in time return to another love, a sweet young Scottish girl, who is a character in the play. The acting honors, as I have said, are with Miss Ashwell, and her performance is really a very fine one. Mr. Wyndham is, of course, perfectly fitted with the part of Sir Daniel, and the comparatively little that Mrs. Moore has to do as the delightful Lady Eastney she does with all her well known charm of manner. In short, the acting throughout is of the best, and the standard of the rest of the cast is made up of Alfred, Eugene, and Lionel; Charles Thursty, as Rishby; Alfred Bishop, as Canon Bonsey; a very clever sketch of a clergyman—E. V. Garden, as Mr. Bulson-Porter; Stanley Pringle, as Fenwick; Marie Hinton, as Mrs. Bulson-Porter; Beatrice, as Mrs. Janet Colquhoun, the young Scottish girl; and Rishby, as Walter and Charles Terrier, in two parts.

Mr. Jones' comedy, "The Lackey's Carnival," produced earlier in the season at the Lyric of York's Theatre, by Charles Frohman, is not doing well and will be withdrawn in a few weeks. The reason for this is that the production is not a success, but yet been mentioned officially by the management in the rival of "The Adventures of Lady Ursula," with Evelyn Millard as the heroine.

At the Drury Lane "The Price of Peace" continues to score a huge success, and not only have additional matinees been arranged for Thursday, but an extra performance has been added to the price of admission. The pit, the charge now being three shillings instead of the popular "half crown." It is gravely announced by scores of the London papers that when the piece has finished its run here all the scenery and properties are to be sent to New York on a special steamer. Where it will be enough to see it is procured for the purpose at a profit is problematical.

The melodrama, "For Auld Lang Syne," is not destined to survive long at the Lyceum, and as Mr. Mollison's sublease has a considerable time to run he has decided to follow it with "The Three Musketeers," and "Henry V." The latter will be the star of the casts, and there will be much more public interest in his Henry V than in his D'Artagnan, for that, while a capital performance, is not a novelty. It is a question, too, if the new play, which is a melodrama in name, is not a little too long, and as it satisfies the cult of the "Greenery Valley" school of art and faddists, it will prove a very fair bank number, for both that cult and that set of faddists are utterly relegated to the past.

"San Toy," which celebrated its first anniversary at Daly's, 22, the most successful musical piece George Edwards ever produced. It is shortly to be given in Vienna.

"Alice in Wonderland," as prepared for the stage by Saville Clark, will be given at the Christmas Holiday season. Elinore Terriss will be the heroine and Seymour Hicks will be the Mad Hatter. Walter Slaughter is writing some additional numbers for his pleasing score.

The matinee for the benefit of the sufferers by the Galveston disaster, which was given at Drury Lane 16, realized very nearly £1,200. It was organized by Sir Henry Irving, who recited the "Dream of Eugene Aram," and acted in the masterly little play, "A Story of Waterloo." The programme was made up of acts from various London successes of the moment, interspersed with variety turns.

Among those who took part were members of the companies at the Lyric, the Gaiety, Drury Lane, St. James, Her Majesty's, the Prince of Wales' and the Lyric Theatres, and Dan Leno and Ben Davies also appeared. Mme. Melba was forced to disappoint, owing to illness, but sent a contribution of £20, and a pleasing feature was the absence of the bevy of beauties who add something to the receipts on such occasions by entirely uncalled for overcharge for programmes. Mme. De Navarre—Mary Anderson—sent five guineas to the fund.

The recent annual meeting of the Gaiety's shareholders was not without its little breeze. It was asked why the total profit of the year were bunched together in a lump sum in the report so that the shareholders could not tell what profit was made by the actual performances at the Gaiety, as apart from the total made up by adding royalties and the traveling cos. The chairman gave no further satisfaction than to reply that the Gaiety "had a great number of competitors and it was not desirable that such information should be made public." It was also said that there will be no interruption of the cos. business, as the present theatre will not be abandoned until the new one is ready. The price paid by the London County Council for the old house is large enough to build the new one and leave a balance for "compensation for disturbance." The lease of the new house will be for fifty years. The Messrs. Boy, the Gaiety's present attraction, is expected by the management to run until next Easter with the aid

of "a little alteration," at which time its successor will be ready.

The annual general meeting of the Music Hall Benevolent Fund, which was held at the Lyric, resulted in the election of Herbert Campbell to the presidency of the organization. Richard Warner presided, and his remarks were pointed. He said, what is a notorious fact, that the profession give the fund but trifling support, and he showed that the subscriptions and donations for the past year were £213 or £203 less than the previous year. Many artists whom he had asked why they did not do more for the fund had said that they were so pestered with begging letters from their less fortunate brothers and sisters that they did not feel called upon to do more. As it was the Music Hall Benevolent Fund's function to investigate and relieve cases of distress in the profession, it would be much more sensible to add it than to indulge in indiscriminate charity. It was said that about £28 is paid weekly for relief, and there are between fifteen and twenty persons who draw a shilling a day. Many of these had been looked into and most of them relieved during the year. A resolution thanking Mr. Warner for all he had done for the fund during his term of years as President was passed. Ladies are hereafter to be admitted to the annual dinners.

The Gotham Comedy Quartet have been scoring at the Crystal Palace, and the "Crugs" winning many additional laurels at Berlin. Thursty and Alexander have renewed their contract for the Brill and Graydon circuit. Kate Carney, last week, worked four halls in London, Camberwell, Standard and Middlesex.

Ugo Biondi sails from Liverpool today and will begin his American tour at Proctor's Theatre, New York.

Mr. Bluff, the London variety agent, is to leave the management of a music hall on the continent, but will not identify with his English business.

Alexandra Dagmar has recovered from her recent severe illness and has resumed work. At present she is at the two Grati halls and the Hammersmith.

The benefit tendered to George Harris at the Canterbury was a successful one, and an incident of the evening was the presentation by G. Abney Payne—on behalf of a few friends—of a gold watch and chain to Harry Minstrels, who organized the entertainment.

Arthur Yates, for some time at the Oxford, has been appointed manager of the new Grand Theatre of Varieties, Clapham Junction.

Frank De Jongh has secured a long lease of the Standard Theatre, Johannesburg, South Africa, where he is already lessee and manager of the Opera House, Cape Town. The Standard Theatre, which will be taken by his knowledge of American theatrical matters, writes that he feels sure that New York will give Willie Edouin a hearty welcome when he appears in "Florodora." Scott does not appear to know that New York playgoers know his work well from past visits. His part in "Florodora" here will be taken by Harry Monkhouse. Scott, by the way, has been telling the ages of some of the men he calls "the old guard." Frank Burnand, editor of *Punch*, and the author of many farces and burlesques, is 65; W. S. Gilbert, 64; Charles Wyndham, 63; Sir Henry Irving, 62; Clement Scott, who is ever planning himself on his knowledge of American theatrical matters, writes that he feels sure that New York will give Willie Edouin a hearty welcome when he appears in "Florodora." 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"Lost River," No. 2 (Liebler & Co., mgrs.)—Boston, Mass., Nov. 5, indefinite.
"Little Minister" (Chas. Frohman, mgr.)—Jackson, Mich., Nov. 9, Bay City 10, Grand Rapids 13.

Murphy, Joseph—London, Ont., Nov. 7, St. Catharines 8, Hamilton 9, 10, Brooklyn, N. Y., 12-17.
Marlowe, Julia (Chas. Frohman, mgr.)—Chicago, Ill., Nov. 5-17.
McVicker Theatre (E. E. Wright, mgr.)—Scho, O., Nov. 8-10, Mingo Junction 12-14, Mack-Penton (Wilbur Mack, mgr.)—Alexandria, Ind., Nov. 7, Elwood 8-10, Knightstown 12-14.

McHenry, Nellie—Jersey City, N. J., Nov. 5-10, Elizabeth 12, Paterson 15-17.
Mack, Andrew (Rich & Harris, mgrs.)—Boston, Mass., Nov. 5-10, Lawrence 14.
Myrtle & Harder (Joe G. Glasgow, mgr.)—Augusta, Ga., Nov. 5-10, Brunswick 12-17.

Macaulay & Patton—Scranton, Pa., Nov. 5-10, Wilkesbarre 12-17.
Myers, Irene—Marion, Ind., Nov. 5-10, Springfield, O., 12-17.
Morey Stock (Le Conte & Flesher, mgrs.)—McPherson, Kan., Nov. 5-10.

Morrison Comedy (Leigh Morrison, mgr.)—Newport, R. I., Nov. 5-10, Woonsocket 12-17.
Melville, Rose—St. Paul, Minn., Nov. 5-10, Minneapolis 12-17.
Mathews and Bulger (Dunn & Ryley, mgrs.)—Birmingham, Ala., Nov. 7, Chattanooga, Tenn., 8, Atlanta, Ga., 9, 10, Macon 12, Savannah 13, Columbus 14, Wilmington, N. C., 15, Richmond, Va., 16, Norfolk 17.

Modjeska, Mme.—Indianapolis, Ind., Nov. 7, Detroit, Mich., 12-14, Grand Rapids 10, 17.
Manfell, Robert B. (Mart W. Hanley, mgr.)—Keokuk, Ia., Nov. 5-17.
Murray & Mack (Ollie Mack, mgr.)—Newport News, Va., Nov. 7, Norfolk 8, Petersburg 9, Roanoke 10, Knoxville, Tenn., 12, Chattanooga 13, Rome, Ga., 14, Birmingham, Ala., 15, Atlanta, Ga., 16, 17.

Marks Bros. (Tom Marks, mgr.)—Ingersoll, Ont., Nov. 5-10, Woodstock 12-17.
Marks Bros. (Tom Marks, mgr.)—Oswego, N. Y., Nov. 5-10.
Mathes, Clara—Prince Albert, Can., Nov. 5-10, Regina 12-17.

Manning, Mary (Frank McKee, mgr.)—Detroit, Mich., Nov. 5-10.
Mansfield, Richard (A. M. Palmer, mgr.)—N. Y. City, Nov. 5-17.
Mortimer, Chas. (C. Y. Parsons, mgr.)—Delaware, O., Nov. 5-10, Sallenville 12-17.

"Milk White Flag"—Petersburg, Va., Nov. 7, Newport News 8, Norfolk 9, Lynchburg 12, Danville 13, Raleigh, N. C., 14, Durham 15, Goldsboro 16, Wilmington 17.
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"Quo Vadis" (F. C. Whitney & Edwin Knowles, mgrs.)—Nashville, Tenn., Nov. 5-10, Louisville, Ky., 12-17.
"Quo Vadis" (F. C. Whitney & Edwin Knowles, mgrs.)—Boston, Mass., Nov. 12, indefinite.

Russell, Annie (Chas. Frohman, mgr.)—N. Y. City Nov. 5, indefinite.
Roe & Penberg—Amsterdam, N. Y., Nov. 5-10, Port Chester 12-17.
Ryan, Daniel R.—Jamestown, N. Y., Nov. 5-10, Erie, Pa., 12-17.

Rogers Bros. (Klaw & Erlanger, mgrs.)—N. Y. City Nov. 5-24.
Rashland & Leslie's—Harmony, Pa., Nov. 7, Elwood City 8-10, Irwin 12-14.
Robson, Stuart (D. V. Arthur, mgr.)—San Francisco, Cal., Nov. 5-10.

Robinson-De Vyne—Fitchburg, Mass., Nov. 5-10.
Royal Lilliputians (Thos. R. Henry, mgr.)—Toledo, O., Nov. 7, Sandusky 8, Canton 9, New Castle, Pa., 10, Philadelphia 12-17.
"Roaming the Whirlwind" (J. M. Cook & W. P. Cullen, mgrs.)—New Haven, Ct., Nov. 7, Manchester, N. H., 9, 10.

"Rough Riders of Ireland"—Wichita, Kan., Nov. 13.
"Railroad Jack" (H. Guy Kaufman, mgr.)—Newton, Ia., Nov. 7, Belle Plaine 8, Macon 9, Burlington 12-17.
"Rounders"—Austin, Tex., Nov. 7, San Antonio 8.

"Ride for Life" (J. D. Bernstein, mgr.)—Albany, N. Y., Nov. 7, Troy 8-10.
"Royal Box"—Andrew Robson (Frank S. Burnett, mgr.)—Anderson, Ind., Nov. 7, Clinton, Ia., 14, Duquoin 15.
"Remember the Maine" (W. F. Mann, mgr.)—Ticonderoga, N. Y., Nov. 7, Whitehall 8, Holyoke, Mass., 15-17.

"Real Widow Brown"—Marion, O., Nov. 7.
"Rag Time Reception" (Hal King, mgr.)—Charleston, W. Va., Nov. 7, Gallipolis, O., 8, Marietta 10, Sistersville, W. Va., 13, Altoona, Pa., 14.
"Run on the Bank"—Pussy & St. John (Geo. L. Chennell, mgr.)—Flint, Mich., Nov. 7, Port Huron 8, Mt. Clemens 9, Pontiac 10, Wyandotte 11.

"Rough Rider's Romance"—St. Louis, Mo., Nov. 5-10, Cincinnati, O., 12-17.
"Riley's Reception"—Belvidere, N. J., Nov. 7, Bridgeton 8, Salem 9, Woodstown 10, Alexandria, Va., 13, 14.
Sothern, E. H. (Daniel Frohman mgr.)—N. Y. City Nov. 12-17.

Skinner, Otis (Joseph Buckley, mgr.)—Washington, D. C., Nov. 5-10, Cincinnati, O., 12-17.
Shannon, Harry—Greenville, O., Nov. 7, Piqua 8, Marion 12-14.
Shea, Thomas E.—Philadelphia, Pa., Nov. 12-17.

Southern Stock, Mabel Paige (E. Greenburg, mgr.)—Portsmouth, O., Nov. 5-10, Petersburg, Va., 12-17.
Standard Stock (Jacobs & Steinberg, mgrs.)—Peru, Ind., Nov. 12-17.
Stillman, Rose (C. Riggs, mgr.)—Coriscana, Tex., Nov. 7.

Spooner Dramatic, E. E. & Allie (W. D. Harrison, mgr.)—Piqua, Ont., Nov. 5-10, Belleville 12-17.
Schiller Stock (E. A. Schiller, mgr.)—Binghamton, N. Y., Nov. 5-10.
Sawtelle, Jessie, Dramatic (J. A. Sawtelle, mgr.)—New Bedford, Mass., Nov. 5-10, Waterbury, Ct., 12-17.

Sargent & Tennant's—Campton, N. H., Nov. 7, Woodville 8-10.
"Stranger in New York" (Sam S. Shubert, mgr.)—Everett, Wash., Nov. 7, Portland, Ore., 9, 10, St. Paul, Minn., 12-17.
"Superba"—Milwaukee, Wis., Nov. 5-10, Chicago, Ill., 12-17.

"Shenandoah" (Jacob Litt, mgr.)—Duluth, Minn., Nov. 9, 10, Beloit, Wis., 15-17.
"Shore Acres"—Horne's (Wm. B. Gross, mgr.)—Cincinnati, O., Nov. 5-10, Kankakee, Ill., 12, Streator 13, Joliet 14, Elgin 15, Janesville, Wis., 16, Racine 17.
"Spider and Fly"—Staunton, Va., Nov. 16.

"Sunshine of Paradise Alley" (Louis Miller, mgr.)—Fall River, Mass., Nov. 8-10, Lynn 15-17.
"Soldier Queen"—Elizabeth, N. J., Nov. 14.
"Secret Service" (Julius Cahn, mgr.)—Lynn, Mass., Nov. 10, Boston 12-17.

"Stranger in a Strange Land" (Thall & Kennedy, mgrs.)—Milwaukee, Wis., Nov. 5-10, St. Paul, Minn., 12-17.
"Span of Life" (Lewis Donazetta, mgr.)—Woonsocket, R. I., Nov. 7, Pawtucket 8-10, River Point 12, Webster, Mass., 13, Ware 14, No. Adams 16, Bennington, Vt., 17.

"Siberia" (W. J. Fleming, mgr.)—Brooklyn, N. Y., Nov. 5-10.
"Star and the Garter"—Philadelphia, Pa., Nov. 5-10, Washington, D. C., 12-17.
"Sherlock Holmes" No. 2 (Chas. Frohman, mgr.)—St. Joseph, Mo., Nov. 14.

"Sorrowful Satan"—Louisville, Ky., Nov. 8-10, Evansville 12.
"Spring Chicken" (Ready & Gossling, mgrs.)—Charlottesville, Va., Nov. 8, Hinton, W. Va., 9, Charleston 10, Pomeroy, O., 12, Gallipolis 13, Portsmouth 14-17.
"Sign of the Cross" (Tom Pitt, mgr.)—Brooklyn, N. Y., Nov. 5-10, Philadelphia, Pa., 12-17.

"Slaves of Opium"—N. Y. City Nov. 12-17.
"Sporting Life"—N. Y. City Nov. 5-10, Brooklyn, N. Y., 12-17.
Thanhouser Stock (Edwin Thanhouser, mgr.)—Milwaukee, Wis., Nov. 5, indefinite.

"Two Married Men" (Chas. E. Schilling, mgr.)—Calumet, Mich., Nov. 7, Houghton 8, Michigamme 9, Ashland, Wis., 10, N. Richmond 12, Stillwater, Minn., 13, Red Wing 14, Northfield 15, Faribault 16, Mankato 17.

"Texas Steer" (M. L. Berry, mgr.)—Denver, Col., Nov. 5-10, Wichita, Kan., 12, Topeka 14, Lawrence 15, Leavenworth 16, Atchison 17.
"Trip to Chinatown" (Fred E. Wright, mgr.)—Spokane, Wash., Nov. 7-9, Seattle 11-13, Tacoma 14, Portland, Ore., 15-17.

"Telephone Girl"—Detroit, Mich., Nov. 5-10.
"Turkish Bath" (E. B. Wade, mgr.)—Bilings, Mont., Nov. 15, Livingston 16.
"Ten Nights in a Bar Room"—Palmer's—Bainbridge, Ga., Nov. 7, Valdosta 8.

"Two Little Vagrants" (Edward C. White, mgr.)—Wilmington, Del., Nov. 7, N. C., City 12-17.
"Through the Breakers"—Gus Hill's—Rochester, N. Y., Nov. 7, Syracuse 8-10, Jersey City, N. J., 12-17.

"Too Rich to Marry" (Emile A. Levi, mgr.)—Selma, Ala., Nov. 7.
"Three Musketeers"—Harry Glazier (J. S. Flaherty, mgr.)—Stamford, Ct., Nov. 7, Bridgeport 8, Worcester, Mass., 12-17.
"Tip Soldier" (Ford & Wenzel, mgrs.)—Marion, O., Nov. 10.

"Trip to Countdown"—Detroit, Mich., Nov. 5-10, Battle Creek 16.
"Tide of Life" (E. N. McDowell, mgr.)—Burlington, Ia., Nov. 8, Lincoln, Neb., 16, 17.
"Theodora"—Springfield, Mass., Nov. 9, 10, Providence, R. I., 12-17.

"Town Topics" (A. Q. Scammon, mgr.)—Charleston, S. C., Nov. 8, Georgetown 9, Florence 10, Camden 13, Chester 14, Anderson 16, Spartanburg 17.
"Tennessee"—Brainerd, Minn., Nov. 7, St. Cloud 8, Grand Forks, N. D., 9, Fargo 10, Billings, Mont., 12, Bozeman 13, Spokane, Wash., 15, North Yakima 16, Tacoma 17.
"Trip to Chinatown" (Nat Reiss, mgr.)—Atlanta, Ga., Nov. 7, 8, Birmingham, Ala., 9, 10.

"Trapper's Daughter" (H. T. Glick, mgr.)—Faxon, Ill., Nov. 7, Hooperston 8, Watseka 9, Sheldon 10.
"Uncle Tom's Cabin." Al. W. Martin's, Eastern (Chas. L. Walters, mgr.)—Manassah, O., Nov. 7, Bucyrus 8, Sandusky 9, Ash-taba 10.

"Uncle Tom's Cabin." Al. W. Martin's, Western (Geo. D. Walters, mgr.)—Kearney, Neb., Nov. 7, Grand Island 8, York 9, Fremont 10.
"Uncle Sam in China." Aiden Benedict's J. E. Ashton, mgr.)—Lynn, Mass., Nov. 12-14.
"Uncle Tom's Cabin." Stetson's, Eastern—Mechanicville, N. Y., Nov. 7, Troy 8-10.

"Uncle Tom's Cabin." Stetson's, Western (Wm. Kibble, mgr.)—Chatham, Can., Nov. 8, Ann Arbor, Mich., 9, Adrian 10.
"Uncle Tom's Cabin." T. W. Manion's—Fairmont, Vt., Nov. 10, Grafton 12, Bridgton 13, Keegan's, N. Y. City, Nov. 5-10.
"Uncle Josh Spruceby." Eastern (Dave B. Lewis, mgr.)—Lancaster, Pa., Nov. 7, West Chester 8, Norristown 9, Frankford 10.

"Uncle Josh Spruceby." Western (Dave B. Lewis, mgr.)—Seattle, Wash., Nov. 5-10.
"Under the Red Rover" (Julius Cahn, mgr.)—New Haven, Ct., Nov. 8-10, Baltimore, Md., 12-17.
"Under the Dome" (J. L. Buford, mgr.)—Pt. Dodge, Ia., Nov. 7, Des Moines 8, Newton 12, Marengo 13, Tipton 14, De Winton 15, Savannah, Ill., 16, Elgin 17.

"Uncle Tom's Cabin." Abbey's—Whiting, Ill., Nov. 8, Sloan 9, Salt 10, Elk Point, S. D., 13, Akron, Ia., 14, Hawarden 15, Canton, S. D., 16, Lenox 17.
Villair, Allen (G. F. Hasbrouck, mgr.)—Dalton, Mass., Nov. 5-10.
Valentine Stock—Toronto, Can., Nov. 5, indefinite.

Vance's, Elmer, Stock—Akron, O., Nov. 8-10.
"Village Postmaster." Eastern (Geo. H. Brennan, mgr.)—Jersey City, N. J., Nov. 5-10, Newark 12-17.
Ward & Vokes (E. D. Starn, mgr.)—Memphis, Tenn., Nov. 7, Greenville, Miss., 8, Vicksburg 9, Natchez 10, New Orleans, La., 11-17.

Waite's Comedy (Jas. R. Waite, mgr.)—Brooklyn, Mass., Nov. 5-10, Salem 12-17.
Walsh, Blanche (Stevens & Price, mgrs.)—Brooklyn, N. Y., Nov. 5-10.
Wood Dramatic (Frank N. Rank, N. Y., Nov. 5-10, South Amboy 12-17.

Wiedemann's Big Show (Willis Bass, mgr.)—Jackson, Miss., Nov. 5-10.
Warner Comedy (Ben R. Warner, mgr.)—Albert Lea, Minn., Nov. 12-17.
Walters, Jule—Ottawa, O., Nov. 7, St. Mary 8, Phillips 9, Ft. Wayne, Ind., 10, Keokuk 11, 12, Auburn 13, Decatur 14, Portland 15, Alexandria 16, Marion 17.

Wills Bros.—Poughkeepsie, N. Y., Nov. 5-10, Willard, E. S.—Boston, Mass., Nov. 12, in definite.

Williams Comedy (J. C. Williams, mgr.)—Leopoldville, Ky., Nov. 5-10, New Haven 12-17.
Williams and Walker—Paterson, N. J., Nov. 7.
"Woman and Wine" (Harry Doel Parker, mgr.)—Albany, N. Y., Nov. 7, Troy 8-10, Hartford, Ct., 16, 17.

"What Happened to Jones" (C. F. Brown, mgr.)—Boonton, N. J., Nov. 7, Paterson 8-10.
"Who is Who?" (F. W. Stair, mgr.)—Camden, N. J., Nov. 12-14.
"Ward of France"—Norristown, Pa., Nov. 7, Pottsville 8, Lebanon 9, Reading 10, J. Pottsville 12, McKeen 13, Steelton 14, Wheeling, W. Va., 15, Zanesville, O., 16.

"Watch on the Rhine." Al. H. Wilson—Salem, O., Nov. 7, Massillon 8, Columbus 9, Ft. Wayne, Ind., 12, Logansport 13, Frankfort, Ind., Danville, Ill., 15, Decatur 16, Springfield 17.
"Way Down East." Eastern—Toronto, Can., Nov. 5-10, St. Catharines 12.

"Where is Cobb?" Eastern (Miller & Eagan, mgrs.)—Lock Haven, Pa., Nov. 7, Phillipsburg 8, Clearfield 9, Hastings 10, Pux-tantown 12, Dubois 13.
"Where is Cobb?" Western (Elmer Walters, mgr.)—Salida, Cal., Nov. 7, Provo, Utah, 12, Brigham 13, Ogden 15, Rawlins, Wyo., 16, Laramie 17.

"Woman in Black" (Jack Hoefler, mgr.)—Sharon, Pa., Nov. 7, Wheeling, W. Va., 8.
"When a Woman Loves"—Cleveland, O., Nov. 5-10.
"Wolves of New York"—N. Y. City Nov. 5-10.

"Way Down East." Western—Pittsburg, Pa., Nov. 5-10, Cleveland, O., 12-17.
"Wise Guy" (Geo. B. Reno, mgr.)—Philadelphia, Pa., Nov. 5-10, N. Y. City 12-17.
"Wise Woman." Marie Lamour (Leslie Davis, mgr.)—Sedalia, Mo., Nov. 7, Booneville 8, Felton 9, Jefferson City 10, St. Charles 11, Alton, Ill., 12, Springfield 13, Assumption 16, Alexandria 17.

"Why Smith Left Home" (Broadhurst Bros., mgrs.)—Duluth, Minn., Nov. 13.
"War on Women"—Toledo, O., Nov. 8-10.
"World Against Her" (Sam B. Villa, mgr.)—Reading, Pa., Nov. 7, Orange, N. J., 8, Clinton 9, Nov. 10.

"Whose Baby Are You?" (Swan & Murphy's)—San Francisco, Cal., Nov. 5-10, San Jose 11, 12, Hanford 14, Bakersfield 15, Santa Barbara 16.
"When We Were Twenty-one" (E. E. Rice, mgr.)—Buffalo, N. Y., Nov. 7, Auburn 9, Middletown 14.

"We Uns of Tennessee"—Chicago, Ill., Nov. 5-10.
"Young Wife." Western (W. W. Randall, mgr.)—Portland, Ore., Nov. 5-10, San Francisco, Cal., 12-17.
"Young Wife." Eastern—Geneva, N. Y., Nov. 10.

Black Patti Troubadours (Voelkel and Nolan, mgrs.)—Olean, N. Y., Nov. 7, Bradford, Pa., 8, Franklin 9, Meadville 10, Sharon 12, Youngstown, O., 13, Warren, Pa., 16, 17.
Banda Rossa—Pittsburg, Pa., Nov. 5, indefinite.

Bostonians (Klaw & Erlanger, mgrs.)—Boston, Mass., Nov. 5-10.
Boston Ladies' Symphony Orchestra—Mason City, Ia., Nov. 7, Ottumwa 8, Cedar Falls 9.
Brooke Chicago Marine Band—Newark Valley, N. Y., Nov. 7, Hornellsville 8, Wellsville, Pa., 9, Owego, N. Y., 10.

Columbia Comic Opera—Wilmington, N. C., Nov. 5-10.
Castle Square Opera—Chicago, Ill., Nov. 5, in definite.
"Cet Girl"—Boston, Mass., Nov. 5-10, Lawrence 12.

Daniels, Frank (Kirk La Shelle, mgr.)—Salt Lake City, Utah, Nov. 8-10, San Francisco, Cal., 12-17.
De Angelis, Jefferson—Cincinnati, O., Nov. 5-10, Zanesville 12.
Forty-eighth Highlander's Band—Niagara Falls, N. Y., Nov. 12, Rochester 13, Lockport 14, Buffalo, 15, Erie, Pa., 16, Cleveland, O., 17.

Fairman's Band (J. M. Wiener, mgr.)—Savannah, Ga., Nov. 5-17.
Fifty-first Iowa Band—Sherburne, Minn., Nov. 7, Pipestone 8, Marshall 9, Granite Falls 10, Benson 12, Watertown, S. D., 13, Redfield 14, Gettysburg 15.

World of Players.

— Clarence Bellaire writes: "When the 'Remember the Maine' Co. played Ottawa, Can., last week, a visit was made to Beechwood Cemetery, where is located the grave of Charles H. Mestayer, who died in that city last January, while playing Gen'l Lee, in the above company. The grave was found among a number of others, unmarked save by a shingle, upon which was written the name, age and death. The grave was in a very bad condition indeed, and when we left the place a collection had been taken up for a grave stone and arrangements made to keep the grave in good condition for a year. Following is a list of those who contributed toward marking the resting place of our dead comrade: Beatrice Thorne, Myrtle Esmond, Edith Dousbey, Emily Gate, A. Z. Chipman, Clarence Bellaire, Herbert Denton, Grant Foreman, W. F. Mann, H. B. Morgan, Anson Varney, Robert Irving, Lew Hopkins, Eugene Risser and Phillip Morris.

— The Donovans are again arranging to take the road with 'Dewey's Reception.' Clarence George writes: 'As a result of my ad. in *The Clipper*, I am now engaged with Fitz and Webster, playing the part of Dobney Tucker, in 'Old Dan Tucker,' and also doing my specialties.'

— John T. Tierney, who for four seasons played the title role in 'The Hustler' and 'Chas. Sheffer,' formerly of Shaffer and Hanks, are at present with Champion Jas. J. Jeffries. 'The Man from the West' Company, with whom they are playing the Irish and Negro parts, respectively.

— Selden Stetson Co.: We have one week more of repertory, after which Manager Harry Stetson and John E. Lewis, late of the 'Alvin Jolson' Co., will present Maude Selden, in 'The French Spy.' We are booked through Ohio, Pennsylvania, New York, West Virginia, Virginia, Indiana and Illinois. We have all special scenery necessary for a scenic production and also different styles of special paper. Everything looks favorable for a good season. Our company is very strong, including: Harry Stetson and John E. Lewis, proprietors; J. Frank Whitney, advance; Theo. M. Bixler, stage manager; Bert Hay, master of properties; Howard W. George, W. Wood, Hip Baugan, Maude Selden, Maude Burton, Jane McCullough and Louella Starr, pianist. Specialties are furnished by the great baritone singer, Maude Burton, Jane McCullough, Theo. M. Bixler and Howard Legner.

— Notes from the Frank B. Davidson Co.: The campaign has hurt us but very little. If any at all, and business has been satisfactory since opening. Opened at Kane, Pa., to S. R. O., and repeated the business in spite of a heavy rain. We have a few more weeks in Pennsylvania, and then into West Virginia and Ohio, where we hope to repeat our business of last season. The company remains the same as at the opening: F. B. Davidson, C. W. Cook, Jas. R. Mackey, Billy Howard, Fred Lamar, Kitty Lewis, Hattie Lamar, Allie Southwick, E. H. Arnold, F. F. Crosby, Herb. Plank, Frank Brown, E. L. Reed, E. Buchwald and Less Bartruss.

— The following people are with Dan Sherman's Comedians, in 'Old Dan Tucker,' management of Fitz & Webster: Dan Sherman, Harry Belmont, W. B. Fredericks, C. L. Ely, H. K. Noblett, Shorty George, C. H. Kicker, C. Isbell, A. H. Rube Ryan, Martha Blanchard, Miss K. Roth, Mabel De Forest, Addie Marshall, Hawthorn Sisters, C. Piek, A. R. Libban, band and orchestra.

— Roster of Fitz & Webster's Eastern 'Breezy Time' Co.: Billy Casper, manager; N. C. Bates, agent; Holly Rossmann, band leader; Steve Norton, musical director; Al. White, stage director; Tom Bryan, John W. Mack, Billy Benjamin, W. Wimmis, Herbert Ingram, H. McKinley, Wade Regan, Alfred Grimm, Clair Annis, Gertrude Carson, Lorella Le Pestre, Cleo Hault, Maude Street.

— Barr and Evans go with 'Aunt Hannah.' Florence Evans to play the name part and Andy Barr for comedies.

— Dickie Delaro goes to the Girard Avenue Theatre, Philadelphia.

— The Pattens, who are with the Bennett & Moulton Co., while playing at Lewistown, Me., last week, were pleasantly surprised by meeting a former partner of Mr. Patten, G. H. Perry, now proprietor of Perry's Vaudeville and Farce Comedy Co. The Pattens extended an invitation to the entire company, who were staying at nearby town, and all had a most agreeable visit.

— A handsome first act set was received in St. Louis, Mo., for 'McFadden's Flats,' from Mr. Hill.

— Owing to the death of Samuel King, father of Mrs. Emma Dyer, of the Little Dyerfry Co., the company will close its present season at Frederick, Md., Nov. 3. Mrs. Dyerfry's brother, Herbert King, is now on his way to this country from England, in order to settle up the estate of the family. Mr. and Mrs. Dyerfry will return to their home at Chestnut Beach, Levers, Md.

— E. M. Varney left town Nov. 5 to join Harry Glasier, in 'The Three Musketeers.'

— Mr. Gumpertz is in town, engaging a company for the Memphis stock.

— J. Wallace Clifton has resigned from the Harry Glasier 'Three Musketeers' Co.

— Kathryn Kidder and Louis James announce an addition to their repertory for this season. Commencing in November they will present a double bill, each acting in only one play. Mr. James will be the hero in Margaret Townsend's one act tragedy of 'A Modern St. Anthony,' while he and Julia Arthur produced by Palmer's about eight years ago. Miss Kidder will impersonate for the first time the vivified statue in W. S. Gilbert's comedy of 'Pygmalion and Galatea.' Norman Hackett will be the Pygmalion.

— A sheriff's jury, on Oct. 31, afternoon, found, after hearing testimony, that the scenery, costumes and bank account attached by the sheriff on an order signed by Justice Andrews, of the Supreme Court, in June last, in an action brought by Marcus Mayer against Olga Nethersole, to recover \$18,941 for breach of contract, belong to Miss Nethersole. The property was claimed a few days ago by Louis Nethersole, but his claim was denied. Mr. Nethersole, rather than be caught with no scenery, costumes and property for his production of 'Sapho,' which opens on Nov. 12 at Wallaceburg Theatre, ordered that they be duplicated immediately. The decision of the sheriff's jury gives Mr. Nethersole sufficient material for two productions of 'Sapho.'

— The CLIPPER has received, through the courtesy of Thos. H. Ridgate, a copy of 'Copyright Enactments,' a work compiled by Thorvald Solberg, Register of Copyrights in the office of the Librarian of Congress. The book contains all enactments pertaining to copyrights to the date of its publication, and is of marked value to all those interested in the matter of copyrights. Its compactness and value has been greatly enhanced by the compiler, who explains in an introductory note that 'it has seemed desirable to print only the text of the various documents, arranged in an orderly way, unencumbered with notes or other annotations.'

— Leo Dietrichstein has completed his dramatization of 'Unleavened Bread.' Judge Grant, author of the novel, it is said, is highly pleased with the play which Mr. Dietrichstein has derived from his book.

— Manager Chas. C. Stumm, of Gus Hill's 'McFadden's Flats' Co., and John Price, comedian, with the company, each purchased a handsome greyhound pup from Buffalo Bill's ranch while in North Platte, Neb.

— Bernhardt and Coquelin will act together in 'L'Alphonse' only once in Paris, though both will be seen in it frequently here. This performance, which should call forth a very large audience of Parisians, will be given for the benefit of the Galveston flood sufferers. The Bernhardt-Coquelin repertory for their American visit, six weeks of which will be spent in New York, has been announced. It includes: 'Hamlet,' 'Cyrano de Bergerac,' 'L'Alphonse,' 'Camille,' 'Tartuffe,' 'La Tosca' and 'Frou Frou.' Both actors will appear in every play.

— Henry Miller cabled from England to his managers, Oct. 30, that he had secured the American rights of 'Richard Savage,' by Madeline Lucette Ryley. He will produce the drama in New York before the season's end. His tour commences in Washington, Jan. 1, when he will revive 'Heartsease.'

— Daniel Frohman has announced that it is his intention to star Bertha Gailand next season at the Lyceum Theatre.

— Newport, R. I., sent out this press dispatch on Nov. 1: 'The reception of Daniel Sully, actor, in Newport, his old home, where he came to play 'The Parish Priest,' yesterday, was not altogether as cordial as he expected. Four years ago, when Sully was much less prosperous than now, he created a big tent here and opened a vaudeville show in the hope of making money, but business was poor and the scheme was soon abandoned. Yesterday Sully had a reminder of this trying experience in a suit brought by George H. Wilmarth to recover \$593, the price of the old tent and other things. A writ of arrest was served on the actor, but he gave bail for his appearance in court and was allowed to continue his tour.'

— The Castle Square Opera Company, of New York, was incorporated in Dover, Del., Nov. 1, with a capital of \$20,000. A theatrical novelty has been devised and will be carried out by Liebler & Co. They will shift, for a single performance, the New York and Boston 'Lost River' companies. The actors will journey during the tour, the organizations passing on the road. Thus the cities may compare the acting of the same play at the Fourteenth Street and Park Theatres.

— Colgate's American Theatre Co. opens its season in Eastern Pennsylvania Nov. 8. The company is booked through Pennsylvania, Ohio, West Virginia, Virginia and Maryland for the entire season, in three night stands. The plays to be performed are from the pen of M. S. Colgate and include: 'The Hero of Manila,' 'Who Is Guilty?' 'Gra Macree,' 'The Prisoners,' 'Barney Bralligan' and 'The Counting of Bess.'

— Jolly Pathfinder Notes: N. B. Keller joined the company at New York to get up the scenery required for our new play, 'The Boxes,' embracing the entire situation from the rising of the boxes to the relief of the legations. The costumes will be accurate, and, as the play has dramatic situations of more than usual interest, we expect it to be a winner. Our business has been gratifying, the Saturday matinee being the largest in the history of the house. The small boys did a land office business selling their seats to those standing in the aisles and encroaching themselves on the edges of the stage. We are enjoying 'all the comforts of home' at the residence of the guests of Manager Chas. Holton and wife.

— T. H. Winnett has secured the agency of 'The White Squadron,' 'Land of the Midnight Sun,' 'The Police Patrol,' 'The Midnight Alarm,' 'The Derby Mascot,' 'She' and 'The Darling Fair.'

— George W. Winant reports big business for Carl Haiswain's 'Lion Heart' all through Canada. The company is now on the Stair circuit.

— 'The Adventures of Francine' will be shelved at the end of the present week. Mr. Tyler, of Liebler & Co., said that he thought a success might have been made of it had a dramatic rewritten some of Langdon Mitchell's work in it. But Mr. Mitchell refused to take a partner and failed to improve the play himself, so nothing was left but to drop the whole thing. Mr. Tyler said that Henry E. Dixey, who was the star, made a personal success, and would continue under Liebler & Co.'s management, though in what play had not been decided.

— McWatters and Tyson are in their seventh week as the feature of 'McFadden's Flats.'

— Miss Wash-tel-la closed with Mattie Vickers Co. Sept. 29, and joined the Holden Comedy Co. Nov. 1, for some time at the Roster of the King-Holloway Comedy Co., now touring Western Minnesota, to good business, making week stands. The company is headed by Nelson and Nelson, and includes Ed. Montello, Al. Franklin, the rarey Sisters, Ed. and Frank Holloway, and Sam Jackson. 'Ten Nights in a Bar Room' is the winner of the week.

— While the Hoyt's 'A Texas Steer' Co. was playing at Salt Lake City the quartet of that company received an invitation to sing at a morning organ recital, to be held at the Mormon Tabernacle, and gladly gave their services. Chas. N. Grinnell, singing 'It Is Enough,' from 'Elijah,' by Mendelssohn, and then the quartet, consisting of Lewis, Stubbs, Granville and Boar, sang Dudley Buck's arrangement of 'Annie Laurie,' and for an encore sang Petrie's 'Deep Blue Sea.'

— Notes from the Bowman Comedy Co.: We are touring New Jersey, Maryland and Delaware to good business, playing mostly week stands. Our roster is made up as follows: Col. Harry Bowman, proprietor and manager; Mrs. Bertha Bowman, Hugh Connolly, Joe Sanford, Mattie Sanford, Frank E. La Vell, Charlie Jives, the Sanfords, the cineograph, and Prof. Adamson, pianist.

— The Acme Comedy Co. Notes: This is the twelfth week out, and we have enjoyed a steady run of paying business, each week leaving a goodly margin on our right side of the book. The show is considerably stronger than last season, both in plays and people, and that we are giving satisfaction is made apparent by the fact that we have played recent dates at Wallaceburg and Kingsville within two weeks of first date, to greatly increased business. We are now on the Howe circuit until after New Year's, when Mr. Stewart takes out 'Faust' on one night stands. The roster: W. L. Stewart, proprietor and manager; Jed Carleton, Willard Rowe, Theo. Moross, Wm. Campbell, Harold Plath, N. Young, Tommy Merr, Ann Hamilton, Emma Carleton, Leah Stoddart and Little Boogie.

— The Paterson (N. J.) Opera House was totally destroyed by fire early on the morning of Nov. 1.

— Roster of 'McCarthy's Mishaps': Barney Ferguson, Dick Ferguson, Bert Baker, Wm. Howard, J. Murry Ferguson, Chas. Phelps, Edward Traut, Virginia Knight Logan, Carrie Howard, Pearl Sizer, Grace Passmore, Little Mabel Howard, Florella, Fitz and Webster, proprietors; H. M. Blackaller, manager.

— Chas. Steadman goes with 'Barbara Frietche.'

— Ernest Elton has retired from the stage management of the Pike Opera House, Cincinnati.

— Ada Curry has joined the 'White Horse Tavern' Co.

— Geo. Ober retires from Minnie Seligman's organization Nov. 10.

— Thomas McFarney plays the lead in 'An African King.' Wm. Andrus having resigned.

— H. F. Stone has organized a juvenile company to play 'Uncle Tom's Cabin' in the towns of New Jersey and elsewhere. He has engaged sixteen children, ranging from six to fourteen years of age, all stage children of experience, many of whom do specialties. He opens his season Nov. 14.

— Notes from 'A Milk White Flag': Maude Daley, standard bearer of the Ransom Guards, injured her ankle quite severely and was out of the cast temporarily, but now has entirely recovered. J. C. Mack is playing the General, and his rendition of the part is meeting with well deserved success. Mildred Oip is again in harness, having recovered from the severe burns received a few weeks ago. Eleanor Charles, who has numerous friends in this portion of the country, is renewing the friendships of girlhood days. Our business, despite counter political attractions, is simply phenomenal, and new recruits are nightly established in this vicinity. Mrs. John S. Marble, who has been with her husband all season, left for home from Harrisburg, Pa., intending to rejoin Mr. Marble when the company plays North again.

— Henderson's Stock Co. Notes: We have had a most successful season in Iowa so far; in fact, the most uniformly successful season during our career. We have also had a number of 'happenings' during the past few weeks. Among them were the birthdays of the two Hendersons, Wade and Richard, father and son. Each was given a gold watch and chain by the company.

— Marks Bros. No. 1 Co. Tom Marks, manager, opened on the Canadian circuit at St. Thomas, Oct. 29, producing Mr. Marks' own plays, with special scenery and the latest illustrated songs and animated pictures.

— Taylor Carroll has been engaged for the parts of Henry Rutledge and Van Dyke, Convict 1,109, in 'On the Stroke of Twelve.'

— Fred C. Lewis, who closed his engagement with the Redmond Stock Co. at Omaha, in August, to join his sister in the Klondike, arrived safely in Dawson City and has accepted the position of leading business in the Dawson Stock Co.

— John W. Byrne and Edna Murlila have replaced Dan and Hazel Darleigh in Wallace & Gilmore's production of 'Old St. Stebbins.'

— Vida Keane, the Topsy of Al. W. Martin's 'Mr. T. C.' Co. last and this season, was obliged to close with that organization at Youngstown, O., Nov. 3, on account of the illness of a member of her family and her voice failing.

— The Jack Holmes Comedy Co. report fair business. They opened in Allegheny, Pa., Thursday, Oct. 25, and were banqueted by the Park Hotel. Brodell, formerly manager of the Museum, Scranton, Pa. The roster: Jack Holmes, manager; Mrs. Jack Holmes, Ida Templeton, Cecil Holmes, Claude La Mott and Nellie La Mott.

— An eight pound baby girl arrived at the home of Mr. and Mrs. H. E. Henry, Tecumseh, Mich., Oct. 28.

— French's New Sensation boat burned to the water's edge, then sank in forty feet of water, in the mouth of Achafalaya River, La., Oct. 28. Fire was discovered at the gas tank on the corner of the stage. Every body lost everything but what they wore. Many things could have been saved but for fear of an explosion of five pounds of gasoline stored in a tank under the stage. All work was fruitless, the flames spread so rapidly. The unfortunates were: Rowley and Gay, total loss except street clothes; J. C. McFarney and family, Gibson and Melbourne, Bates and Earnest, the Lewises, F. F. Friend, Geo. J. Forester, all lost everything; Mrs. Lena Davenport lost all wearing apparel; Davenport, Burke and Davenport, saved three trunks, almost empty; Mr. Davenport, in the pilot house, and several people in the engine room, the steamboat and people to a point of safety. In the safe was \$5,100 in currency, burned absolutely worthless, and \$400 in silver, badly burned and melted. Pilot Chas. Nichols, of Cairo, Ill., was compelled to jump from the roof of the engine and sustained a broken leg and internal injuries. There was no insurance. Musicians F. E. Moren, H. Rouge, Harry Robinson, Eugene Knox and Hiram Fitch saved everything. Mr. and Mrs. French, having toured Europe the past summer, had not yet returned to the boat, which was under the management of E. E. McNair. The performance was about half over. Local Lodge of B. P. O. Elks, 490, of Baton Rouge, are preparing benefits and lending aid.

— Eclipse Stock Co. Notes: We are now in our ninth week in the Blue Mountain Valley, and by this time this going to press our tenth week will put us in the Nineteenth. Business so far has been phenomenal and the show has made a big hit all through the Valley, and all welcome us for a return date in Spring. The intentions are to show under canvas all Winter and in the Spring work back through West Virginia, and Kentucky. The ad. in THE CLIPPER, issue of Oct. 27, brought in about eighty-five letters, and the roster now comprises the following: Lloyd & Genter, owners and managers; J. W. West, general agent, with two assistants; Prof. Bryant, band master; Happy Harry Hays, stage manager; Frank Baldor, leader of orchestra; Al. Cornell, boss canvas man, three assistants; Geo. Clark, props; Clara Sullivan, Nina Flosig, Mabel Dwyer, Fanny Kechler, Marie Sale, Happy Harry Hoy, Geo. Clark, Frank Marks, Hoy and Flosig, sketch artists; Baldor, sketch and cake walk; Burr Miles, black face; Roy Charles, Irish comedian; Master Lawrence, boy baritone; Genter and Sullivan and band of twelve pieces, under the leadership of Prof. Wyant, cornet soloist.

— The season of George H. Broadhurst's new farce 'The House That Jack Built,' will close temporarily Nov. 17, to be resumed at the Madison Square Theatre, New York, Dec. 24. Mr. Broadhurst's farce was originally booked to follow Charles Frohman's Comedians at this theatre, but the departure of that organization, who the Broadhurst Company was playing in Chicago made it impossible to fill the time. Mr. Frohman secured Peter Daley, and now desires to keep that comedian there until the end of the week before Christmas. As it is impossible to secure a suitable time on such short notice, Broadhurst Bros. have decided to close their season until the New York opening.

— Eddie Delaney and Marie Estela have signed with 'O'Hooligan's Wedding,' to play the principal parts and do their comedy sketch. The company opens Nov. 12 for a tour of thirty weeks.

— Notes from the K. K. Champlin's Gems, in Repertory: The Gems are in their ninth week and have played to enormous business, breaking five records out of the nine weeks. We opened our season the week of Aug. 27, at the Third Avenue Theatre, New York. Our company numbers sixteen people, and we have a strong repertory of fourteen plays, with special scenery, with vaudeville between the acts. So great has our success been, under the title of 'The Gems,' for the past two seasons that another company has been using that name to bring them business. Our plays are all new, most of them from the pen of Mr. Champlin. In New Brunswick, N. J., a complimentary banquet was given the company by one of the town's foremost citizens.

— Harry R. Smith has arranged to collaborate with Chas. H. Gibson and dramatize the famous pictures called 'The Education of Mr. Pipp.' It will be the purpose of Mr. Smith and Mr. Gibson to make Mr. Pipp and his family the central characters in the play, around whom the comedy will be written. The idea of a comedy on these lines was submitted to Daniel Frohman, who, it is said, has looked upon it quite favorably, and the probabilities are that a production of the play will be made under Mr. Frohman's direction.

— Coulter Howard has signed for the season with 'A Man of Mystery,' for juvenile leads.

— It is to be the bill throughout her tour. No title has been selected yet for the American version of the new play, which has been made by Alice Brown, of Boston.

— Harris & Parkinson's 'Lost in Egypt' Co. reports excellent business through Maryland and West Virginia. Prof. Paul Cohen closed suddenly in Grafton, W. Va., owing to sickness, and was replaced by Wm. Fisher, and have now an exceedingly strong one. Return dates are being booked all along our route, and, from present indications, our season will be a most successful one. Roster: Harris & Parkinson, managers; Harry G. Alger, advance; Robt. H. Harris, Robt. F. Parkinson, Norman H. Gilbert, Robt. Howard, H. T. Swayne, Westley, Mantell, Harry Starr, Geo. De Mong, Prof. Wm. Fisher, Louise Strathmore, Mabel Drew, Trixie Coleman, Mrs. Geo. De Mong and the Sisters Morang.

— Notes from the Howard-Dorset Co.: One day last week was the anniversary of the birth of our manager, George B. Howard—but we will not mention which anniversary. However, the event will be pleasantly remembered for many a day by the members of the company, who were delightfully entertained at a dinner given by Miss Dorset and Mr. Howard in his honor.

— The Empire Dramatic Co. will go out next season, playing three night stands only. The company will be under the management of Howard Mack, and S. B. Boynton, assistant manager. They will open in Delta, O.

— Mrs. Fiske last Winter secured the American rights to a new German play that was notably successful in Berlin. According to the terms of her contract with the author Mrs. Fiske must give the play a production this season. She will accordingly produce it during the last week of her month's engagement in Chicago, but it will not be used elsewhere this season, 'Becky Sharp' by Florence J. Murray, of the Tommy Shener Co. was called to Cincinnati Oct. 31, on account of the death of her father, Louis Lang.

— Miss Irene and Zaza will be one of the many new features secured by Manager Chas. H. Vale for this season's production of the 'Devil's Auction.'

— G. Bruce Richardson is engaged with the Jack Hoeffler 'Woman in Black' Co., to play Tony Jack.

— Claire Tuttle retired from the Noble Stock Oct. 27, and joined the Field & De Voe Co., at Kingston, Ont.

— Grover C. Holland and Louise Byrd joined Dan Kotsa's Merry Makers Co., at Pawnee Rock, Kan.

— The Paterson N. J. Opera House was entirely destroyed by fire on Friday morning, Nov. 2, about 2:45 A. M. 'The Right Man' Combination, which began a three days' engagement on Thursday evening, was the attraction, and some of its members lost personal effects. This, however, will not interfere with their continuing on the road the latter part of November, with new scenery and effects. Martin J. Dixon, who staged the play, was fearful lest the MSS. and music had been burned, as he had left same in his dressing room, but it was found under some of the debris by Hassell Gibbs, a member of the company, in good condition.

— W. G. Marble and Josephine Fox, of the Klondike Co., were married at Vicksburg, Miss., Oct. 27.

— Billy St. Clair, comedian with the King Dramatic Co., who was reported dead in our last issue, is still alive and improving. He is now out of danger, and a speedy recovery is expected.

— Notes from the Price-Arlington Co.: We are now in our tenth week and business has been far above the average. We are now playing return dates. Have not had a losing night and have had our share of record breaking weeks. On Oct. 29 Miss 'Inte' Harrison gave the company and a few friends a most elegant spread at the Carnegie Hall in honor of the birthday of our leading man, M. H. Harriman. After a hearty repast all adjourned to the parlors, where J. H. Hollman, in behalf of the company, presented Mr. Harriman with an opal shirt stud and a gold watch. Several of the presents were given by individuals, after which a pleasant hour passed in congratulations, speech making and songs.

OHIO.

— Cincinnati.—There have been whoops of patriots surcharged with enthusiasm, parades and mass meetings to distract theatre-goers during the past week, as well as the revelry of Halloween, but despite them all business has ruled good. For election week the offerings include a new opera and new melodrama. One incident of note last week was the return to the family of local managers of George E. Baker, who assumes the title of resident manager of Robinson's Opera House. He succeeds Harry Hardy, who will go East, to look after the business end of Rose Melville's tour in 'Sis Hopkins.' Another incident of note was the closing of a lease held by John A. Avery, who will open the place as a burlesque and vaudeville house about the middle of the month. Fred J. Mackley has been secured as manager. The failure of the stock company at Hecker's Wonder World was in no way contributed to by the veteran thespian. He resigned after one week's experience, and the other plays were put on under other stage direction.

— GRAND OPERA HOUSE (Harry Rainforth & John H. Havlin, managers).—Jefferson De Angelis and his opera company will come Nov. 5 in 'A Royal Rogue.' Last week Anna Held did a big business. 'Papa's Wife' was rather roughly handled by one critic, and the daying it received brought out an 'ad.' of nearly a half page, in which F. Ziegfeld Jr. offered \$50,000 to any dramatic actor in Cincinnati who would provide him with a play as good and free from objectionable slang as 'Papa's Wife.' Another critic unearthed a luminary of lesser light in the person of Bessie Wynne, the Gabrielle of the play. He apostrophized 'her lustrous orbs of brown.' Charles A. Bigelow was given a full share of credit for the success scored by the play. Otis Skinner 12.

— PIKE OPERA HOUSE (David H. Hunt, manager).—The Pike Stock Company will put on 'The District Attorney' 4, after a week's Shakespearian revival attracted audiences of magnificent size. It was no small feat to assume, but the performance was creditable and applause liberal. Ernest Elton directed the elaborate production, and the scenery in itself was beautiful enough to attract a multitude were not a line of the Bard's love story spoken. Lizzie Hudson Collier was Juliet, and Byron Douglas, Romeo. Herschel Mayall was Mercutio, and Emille Melville the nurse.

— WALNUT STREET THEATRE (M. C. Anderson, manager).—James A. Herne's 'Shore Acres' will come 4, with James T. Galloway, Atkins Lawrence and Marina Culler in the cast. Last week Primrose & Dockstader's Minstrels jammed the house all week. They gave a burnt cork show par excellence. Frank Keenan, in 'A Poor Relation,' 11.

— COLUMBIA THEATRE (M. C. Anderson, manager).—The Stretcher Zouaves, Howe, Wall and Walters, Julia Kingsley and Nelson Louis, Stelling and Revelle, Wesson and Walters, and Max Waldron are listed to open 4. Last week's bill was pleasing and business was big. Pearl Andrews is a great Cincinnati favorite, and Bettina Gerard was quite cordially received.

— HECKER'S OPERA HOUSE (Heuck, Fennessy & Stair, managers).—'On the Suwanee River,' which has always done well, comes 4. Stella Mayhew still playing Aunt Lindy. Byrd in 'Klondike' in 'New York' had fair houses Nov. 1-3. 'The Merry After Dark' comes 4-7. 'War on Women, 10.'

— EMPIRE THEATRE (E. F. Forder, manager).—The past week's business was good and

Helene Mora still found her old constituency true. 'A Rough Rider's Romance' 11. LYCEUM THEATRE (Heuck, Stair & Fennessy, managers).—Samuel Hill's new play, 'The Angel of the Alley,' will be seen 4. Last week 'The Convict's Daughter,' pleased lovers of the sensational. Adele Zell, who, in the title role, scored a great personal hit, is a Cincinnati girl. Carl Haswain's 'A Lion's Heart' 11.

— ROBINSON'S OPERA HOUSE (George E. Baker, resident manager).—The Baldwin-Melville Stock Company will present 'Sapho' 4, with Loraine Drex and W. H. Murdock cast as Sapho and Jean Gaussin. Last week 'The Fatal Card' was played to overflowing houses. W. J. Deming, as Richard Armstrong, did a splendid bit of work. PEOPLE'S THEATRE (Heuck & Fennessy, managers).—Frank B. Carr's Indian Maidens is due 4. Clark Brothers' Royal Burlesques put in a profitable week. The crowds seemed to like the afterpiece, 'Senator McPhee.'

— HECK'S WONDER WORLD (Will S. Heck, manager).—Col. Victor E. Cody, the government scout, and Wild Rose will give a Western air to the curio hall 4, where Mile. Irwin, the juggler; the lady cake walkers, the Romany gypsy camp, and Dent, the tattooed man, will also be seen. In the theatre Youngs and Brooks, the Merediths, Orrin and Willie Phelps, Irene Jennings, Grace Sisters and Mons Le Compte are booked to appear. The Cherry Sisters drew well last week.

— GOSSIP OF THE LOBBY.—John D. Hopkins' arrival during the week was responsible for a new '10-20-30' rumor. There isn't any available bit of theatre property vacant now. Adora Andrews is the new ingenue of the Pike Stock Company. She will make her first appearance in 'The District Attorney.' Frank Murray was in town last week. 'Little Jesse'—Jessie Miller—who has been singing at the Casino, has been ordered to return to school by the truant officer. John B. Mahler went to Indianapolis last week, where he appeared in 'Peaceful Valley.' Heck's Metropolitan Players will open their tour at New Castle, Ind., Nov. 5. W. R. Gross came in advance of 'Shore Acres.' Lulu Sedgewick, Ellis Leroy, Grace Howard, Emie May Ingraham and Gertie Le Claire and her pickaninnies are at the Buckeye Theatre, while the Casino bill offers Ruby Lynn, Ethel Carter, Delmo and Dillno, the Onzons, Lem F. Kirby and Joe Mersel.

— Cleveland.—The forthcoming election had more or less effect on the attendance the past week, but on the whole it averaged up very well.

— ORCA HOUSE (A. F. Hartz, manager).—Modjeska, with revivals of 'King John,' 'Mary Stuart' and 'Macbeth,' did a very nice business Oct. 29-31. Supported by an unusually large company of capable players, headed by R. D. McLean and Odette Tyler, the plays were presented in an eminently satisfactory manner. Joseph Jerome, in his usual repertory, Nov. 1-3, did his usual big business, and, as usual, fully pleased our people, with whom he is an unusual favorite. Minnie Seligman presents 'When a Woman Loves' week of 5. 'Way Down East' 12.

— EMPIRE THEATRE (Ed. C. Underner, manager).—'A Woman in Black,' presented by a company of good players, did nicely week of Oct. 29. The play is fairly strong, and is helped out by some fine staging and scenic accessories. 'Lost in the Desert' Nov. 5-10. 'The Angel of the Alley' 12.

— LYCEUM THEATRE (J. P. Cookson, manager).—'A Trip to Countdown,' a musical comedy, presented by an all colored troupe, did fairly week of Oct. 29. 'Mrs. B. O'Shaughnessy' 5, week. 'The Heart of Maryland' 12.

— EMPIRE THEATRE (L. M. Erick, manager).—A very excellent bill was posted week of Oct. 31, and attendance was quite up to the average. The top line feature was Clayton White and Marie Stuart in a breezy sketch, called 'The Waldorf-Metropole Episode.' The balance of the bill included Harry Linton and Lella McIntyre, in a comedy skit; Musical Duo, Louise Gunning, in Scotch songs; the Young American Quintette, Mlle. Christina, with a fine troupe of performing dogs and cats; Johnstone and Blodgett, trick bicyclists; Mason and Francis, comedians; Little Frances Keppeler, dancer, and some fine new biograph pictures. Features for the week of Nov. 5 are Marie Wainwright and company and Mr. and Mrs. Mark Murphy.

— STAR THEATRE (E. M. Drew & W. T. Campbell, managers).—Weber's Parisian Widows was the attraction week of Oct. 31, and did fairly throughout the week. The company is mediocre and could stand strengthening in several ways. The burlesques are hardly passable. Both the opening one, 'Miss Breezy of Chicago,' and the closing one, called 'The Banquet at Fogarty's,' need rejuvenation, more new work, life and ginger. The olio is not large and could be better. Williams and Aleene do a sketch about Mr. Dobbs of Dobbs Ferry. Sayde and Buckley are good musical team. Elliott and Aleene are two clever athletic girls. Gallagher and Barrett, as Irish character artists, are fair. Chas. Falke sings some illustrated songs. Nadie, Burt, presented a really clever act, entitled 'Domestic Pet' and the Williams Specialty Co. is the bill week of 5, followed week of 12 by the New York Stars.

— Dayton.—At the Victoria Theatre (C. G. Miller, manager) standing room was at a premium during the engagement of Nat C. Woodwin and Maxine Elliott, in 'When We Were Twenty-one,' Oct. 31. 'What Happened to John' Nov. 6, Willie Collier, in 'On the Outlet,' 7.

— PARK THEATRE (Harry E. Felcht, manager).—Hope Booth, in 'War on Women,' did a good business Oct. 29-31. Lincoln J. Carter's 'Flaming Arrow' displayed the S. R. sign at all performances Nov. 1-3. Coming: 'A Lion's Heart' 5-7, 'The Ramblers' 8-10.

— SOLDIERS' HOME THEATRE.—'A Peep Into Wonderland' was produced by local talent. 'A Lion's Heart' comes 8, the Royal Burlesques 13.

— Zanesville.—At the Schultze's Opera House (W. D. Schultz, manager) 'A Stranger in a Strange Land' had a good audience Nov. 1. 'A Hole in the Ground' played to fair sized audience Oct. 30. Madame Modjeska, in 'Lady Macbeth,' pleased a large audience. Booked: 'Hello Bill' Nov. 6. 'A Lady of Quality' 9, Jefferson De Angelis' Opera Co. 12. 'For Her Sake' 13. 'A Ward of France' 16.

— MEMORIAL HALL (T. F. Spangler, manager).—The Parker Concert Co. 15, will be the second number of the Star course.

— THE ZANESVILLE LODGE OF ELKS is preparing for a big week of amusement beginning 26, consisting of musical and vaudeville entertainment.

— Toledo.—At the Valentine Theatre (Otto F. Klives, manager) Modjeska had a very fair house Nov. 1. Chauncey Olcott did fairly 2, 3. Coming: 'The House That Jack Built' 6, 6, William Collier 9, 10.

— LYCEUM THEATRE (Frank Rurt, manager).—'The Angel of the Alley,' Oct. 28-31, had good business. The last of the week the house was dark. The Royal Lilliputians open Nov. 4, for four nights. 'The Man from Mexico' comes 8-10.

— A LION'S HEART (Frank Rurt, manager).—'A Lion's Heart,' Oct. 28-31, drew good business. 'Klondike' in 'New York' had fair houses Nov. 1-3. 'The Merry After Dark' comes 4-7. 'War on Women, 10.'

— EMPIRE THEATRE (E. F. Forder, manager).—The past week's business was good and

the public seemed pleased with the bill. The list for week of 4 contains: Corrine, Miss Gardner and Mr. Madden, Rialta, Rosaire, Newsboys' Quintet, Wilson Family, Joe Flynn and the biograph.

Springfield.—At the Grand Opera House (E. B. Falty, manager) the Boone-Yoki Co. filled the house Oct. 28. "The Little Minister" had a large audience. "The Royal Box" had a well filled house. "The Real Widow Brown" Nov. 3, Modjeska, 6. "The Ramblers" 7. "What Happened to Jones" 9.

Black's Opera House (Chas. P. Brunner, manager).—The Chicago Stock Co. had a fair week's business. Oct. 29-Nov. 3. Coming: "Darry Crockett" 6, the European Sensation Burlesquers 8.

Sandusky.—At the Nielsen Opera House (Geo. A. Boeckling, manager) "The Royal Box" came Oct. 30. Carl von Wern (German) 31, Jules Walters, in "Side Tracked," Nov. 2. Coming: Royal Lilliputians 8, "Uncle Tom's Cabin" 9, the Gibneys week of 12, "The Tyranny of Tears" 10, "German Cousin" 20, 21, "The Telephone Girl" 24. **THE LOCAL LODGE**, B. P. O. Elks, turned out in a body to witness Brother Jules Walters in "Side Tracked." After the performance the lodge was banqueted at the New Opera House cafe by Mr. Walters and company.

Steubenville.—At the Olympia (Frank J. Watson, manager) Innes' Band came to big business and gave the best of satisfaction Oct. 30. Booked: King Dramatic Co. Nov. 5-10, Walter France 14.

LONDON THEATRE.—Bill week of 5 includes: Mr. and Mrs. Joe Keaton and Little Buster, Havens and Ames, Joe Saintclair, Shaffer and Reed, Cleo Stanhope and the stock in Harry Sperry's comedy, "Casey's Election Bet."

Columbus.—At the Great Southern Theatre (Lee M. Modjeska, manager) Nat. C. Goodwin, Oct. 30, S. R. O. Joseph Jefferson had splendid business. Modjeska, Nov. 3, did well. Booked: Nov. 12, 13, Willie Collier, 14, 15, "The House that Jack Built," 16, 17, A. Wilson.

HIGH STREET THEATRE (A. G. Owens, manager).—"Angel of the Alley" played to a fair house Nov. 1-3. Coming: "The Convent's Daughter" 5-7, followed by "Hello Bill" 8, 9.

GRAND OPERA HOUSE (A. G. Owens, manager).—European Sensation Nov. 5-7.

Youngstown.—At the Youngstown Opera House (Eugene Rook, manager) Tim Murphy, Oct. 26, drew a large house and gave excellent satisfaction. "Side Tracked," 27, pleased a top heavy house. Elmer Vance, 29-31, did big business. Coming: "Hello, Bill," Nov. 3; "Uncle Tom's Cabin," 2, Vilbur Opera Co. 5-10. Notices are posted on the New Opera House, waiting br-layers. The work is proceeding slowly on account of scarcity of men.

Canton.—At the Grand Opera House (M. C. Barber, manager) Rentfrow's Pathfinders had an elegant week's business Oct. 22. "Why Smith Left Home," with the counter attraction of the largest political meeting of the season, had good business. Elmer Vance's Co. presented four bills Nov. 1-3, at popular prices, to packed houses. Coming: Al. H. Wilson, in "The Watch on the Rhine," 6; Isham's Octoroons 7 and "The Royal Lilliputians" 9.

Mansfield.—At Memorial Opera House (E. R. Endly, manager) "Why Smith Left Home" was presented by a capable company to a fair sized but appreciative audience Oct. 30. Helena Modjeska, in "King John," played to the capacity of the house Nov. 2. The next attraction will be Martin's "Uncle Tom's Cabin" 7, followed by "The Flaming Arrow" 8, "Alvin Jostlin" 10, "Friend Fritz" 13, and Hope Booth 15.

Marion.—At the Grand Opera House (Chas. E. Perry, manager) "A Rag Time Reception" did well Oct. 30. "Why Smith Left Home," 31, gave a splendid show to good business. "South Before the War" 5, "The Real Widow Brown" 7, "A Tin Soldier" 10.

MASSACHUSETTS.

Boston.—Dramatic interest was below par during the past week, owing to prolonged gloomy weather and the usual fall-off which precedes election. But the big Harvard-Penn. football game brought in a quota of packed houses all along the line, Saturday evening, Nov. 3, especially at the Hollis and Columbia, where the contesting teams occupied boxes as guests of the houses. Hollis Street Theatre (Isaac B. Rich, manager).—Francis Wilson and Madge Leasing have made hits in "The Monk of Malabar," which is proving a popular success and playing to large houses. Second and last week, 5. Coming 12, the Empire Theatre Co., in "Brother Officers."

Boston Music Hall and Musae (Harry S. Healey, manager).—Dorothy Morton makes her Boston vaudeville debut 5, as the star feature of the week's bill at Manager Healey's house. She will offer operatic gems from her repertory. Press Eldridge, Mr. and Mrs. J. J. Downing, in "A Foreign Boy," John C. Fox and Katie Allen, in "The Flat Next Door," D'Alma's dogs and monkeys, Wilson and Leicester, the Pattens, Flakow-

ski, the Livingstone Family, De Biers and De Mora, the marvelous Seymours, Morgan and Otto, Bailey and Madison, Hoffman and Maurice, Mlle. Anita and the American vitagraph complete an attractive and entertaining bill.

GRAND OPERA HOUSE (Geo. W. Magee, manager).—Elmer & Thall will produce "Le Voyage en Suisse," with Chas. Teyre, Wm. C. Schroder, Allene Crater, Robert Broderick, Nellie Daly, Marion Shirley, E. H. Carroll, E. F. Nagle and others in the cast, Monday, Nov. 5. This is another clever booking by the management, which is successfully and profitably catering to an extensive patronage. "Woman and Wine" closed to big business last week. Nov. 12, "Secret Service."

CASTLE SQUARE THEATRE (J. H. Emery, manager).—The versatility of the members of the stock company is being thoroughly and rather severely tested this season, and to all accounts and purposes, with very satisfactory results. For week of 5 a new Irish drama, "Arrah-na-Pogue," is promised, with John Craig as Shaun and Lillian Laurence as Arrah Meelish. Nov. 12, a new version of "Nell Gwynn" will be given.

BOWDOIN SQUARE THEATRE (Geo. E. Lothrop, manager).—"Dr. Jekyll and Mr. Hyde," with True S. James, in the title role, has been offering for the week of 5. "Sapho" will be revived week of 12, with Maud Edna Hall leading.

HOWARD ATHENAEUM (Geo. E. Lothrop, manager).—Gus Hill's New York Star Burlesquers, in "The Sousa Girls" and "The Artistic Model," is billed for the week of 5. In the olio: Lew Harkins, Burke and McAvoy, Carlin and Brown, the Gluckers, Sam J. Adams, Robinson and Irwin, Henrietta Dyer, The Howard's own show names Mark Sullivan, La Tosca, Morton and Elliott, Arnold Sisters, Carroll and Larkin, Emery and Russell, George Lingard, Jackson and Douglas.

LYCEUM THEATRE (Geo. H. Batcheller, manager).—Jacob and Lowry's Merry Maidens Burlesquers, headed by Nellie Hanley. Others in the bill are Ford and Dot West, Conroy and Lowry, Josie Flynn, Deverne and Shultz, Sam Rice.

ATHEUM THEATRE (Stone & Shaw, managers).—The Congress of Fair Women of Thirty Nations will be continued a second week as a star feature. The Musical Martens, Will Barclay, Albano and Aldon, the Hint Sisters, Collins and Hart, Bernman's living photos, West and Williams, Mackin, Brothert, Ray, Birdie Lewis, Collins and Carlin, Dan Anderson, Saxe and Johnson, Marion and Dean, Fannie Aldworth, Emerson and Lynch, Albene and La Brant, Bell and Richards, and Claude Frederic furnish the olio.

GRAND THEATRE (Geo. E. Lothrop, manager).—"The Fugitive" is announced for week of 5, by the house stock, Severin De Deyn leading.

NICKELODEON (L. B. Walker, manager).—"The Deltomus, knife and battle axe throwers, are featured in this week's show. Max Wexler is scheduled for a second week. W. Reynolds, Mlle. Ottum, Stuart, Prof. J. Paige and a tug of war contest between the "McKinley Beauties" and "Bryan Belles." In the alternating vaudeville companies will appear Freda Hall, Felix Martin, Rube Abe Levy, Eva Marsh, Dan Mack, Lottie Harris, Tommy West, Lottie Ralmond and others.

ROMANY GYPSY CAMP (Nat Burgess, manager).—Gypsy Zingara, in her trance revelations, made a hit in last week's bill. **NOTES.**—Wm. Klein has recovered \$1,100 and costs of the \$3,700 for which he sued Manager Chamberlyin, of the Columbia, for professional services. The court refused to appoint a receiver. Chas. P. Salisbury is business manager, and Harry S. Healey continues as manager of Music Hall and Musae. The Theatrical Mechanics' Association will have their sixteenth annual benefit at the Columbia, Dec. 16. Gertrude Bennett, who gave a dignified impersonation of Amy Falconer, in "The Choir Invisible," is giving a series of dramatic recitals. Election returns will be announced from the stage of all the theatres on Tuesday night, Nov. 6, and some of the vaudeville houses will prolong their bills till midnight.

LYNN.—At the Lynn Theatre (Dodge & Harrison, managers) the Corse Payton Stock Company, under the management of David Ramage, came Oct. 29, for the week, and did good business. The attractions for this week are: "Penny Pinch," Nov. 6, "A Hot Old Time" 8, "The Girl from Maxim's" 9 and "Secret Service" 10. The Bennett & Moulton Co. comes 12, for the week.

WATSON'S OPERA HOUSE (George A. Clarke, manager).—"The Merry Maidens Burlesque Company played to fair business Oct. 29-31, and the Jolly Widows had good houses Nov. 1-3. The bill this week includes the Gay Masqueraders for the first three days and "Quo Vadis" the remainder. On Tuesday evening the performance will be continued until after midnight, the election returns being received by special wire on the stage. Coming: "Uncle Sam in China" 14, "The Sunshine of Paradise Alley" 15-17.

GEM THEATRE (William Crawford, manager).—Business has been good the past week. The current attractions are: Wiley and Sanford, comedy sketch team; Mack and Roberts, Irish comedians; John E. Clark, illustrated songs; M. Campbell, Lillie Burt and the "Sapho" pictures on the bioscope.

NOTES.—Grace Kimball, of this city, with "The Sunshine of Paradise Alley" Co., will be seen at Watson's Opera House next week. Inez Halberstam and Fred McGee have been closed with the Gallagher Show, and are now stopping with Manager C. R. Shorey in his home, this city. Keene comedian and juggler, closed a week's engagement at the Gem Theatre last Saturday night, meeting with success.

Springfield.—At the Court Square Theatre (W. C. Le Noll, manager) Willie H. Gillette, in "Sherlock Holmes," Nov. 29, 30, Anthony and "Madame Butterfly," Nov. 1, did a good business. "Woman and Wine," which was to play here 12, canceled its date. Coming: "The Manoeuvres of Jane" 3, "The County Fair" 6, "Theodora" 9, 10, with matinee; Francis Wilson, in "Monks of Malabar," 13; "Other People's Money" 14, "The Evil Eye" 15, "The Brownies" 16, 17, with matinee.

NEW GILMORE (P. J. Casey, manager) presented an excellent bill, headed by Vernon Jarbeau, and Major Taylor and Charles Murphy, which drew well. The week of 5 finds: T. W. Eckert and Emma Berg, the Great Golden, Raymon Moore, Mons. Cadieux, Howard and Barton, Three Mangreans, Hartley and Amman, and Hoyt and Neff the first half. The Great Golden, the Automobile Four, Monroe Trio, Matthews and Thompson, and Oddetta and Benton Co., the remainder of the week.

THE AUDITORIUM (Clark & Potter, managers).—Kings and Queens, 29-31, opened to crowded house, opening with a burlesque, "Yell-Cap-I-Tan," and closed with "The Petrified Man." In the olio were: Arlington and Delmore, Gruett and Gruett, Sharpley and Darling, Evans and Melrose and the Herberts. The Merry Maids, 1-3, was obliged to swing the S. R. O. sign on the first night. Two burlesques, "Merry Maids at the French Ball" and "Merry Maids Lovers," both took well. Derivative and Schmitz, Josie Fran, enchanted art pictures, Ford and Dot West and Nellie Haley filled the olio week of 5. Scribner's Morning Glories comes 8-10.

Fall River.—At the Academy of Music (Wm. J. Wiley, manager) Dan Sully, in "The Parish Priest," played to good business Oct. 29. "The Rival" (local) was enjoyed by a large audience 31. "Hearts of Oak" had a big house Nov. 1. "The New Minister" played to light business 2, 3. Due: "The Span of Life" 5, 6, International Opera Co. 7, "The Sunshine of Paradise Alley" 9, 10, Corse Payton's Stock Co. 12-17.

CASTO THEATRE (Al. Haynes, manager).—Everything is in readiness for the opening of the fourth season, 12, in conjunction with Mr. Haynes' new theatre in Lawrence. Milton and Dollie Nobles head the company opening in Lawrence, and Harry Lacy is the top tier of the show opening the Casto, in this city, the two companies changing cities Thursday.

EMPIRE THEATRE (Desmond L. Place, manager).—"The Jolly Grass Widows" opened Oct. 29, to the capacity, and played to big business 30, 31. Everything was new, bright and good, and the following deserve special notice: Fyde and Dandy, Gusie Vylan, and Lorenzo and Halpin. "The Little Egypt Burlesquers" gave a fair show to fair business Nov. 1-3. Business at this house is great.

SHEDDY'S THEATRE (Sheddy & Buffinton, managers).—"The entertainers at this house for week of 5 are Cook and his Sisters, Bernard, Hugh, McVey, Sunderland and Foodo, Tom Keelene, Jesse Burden, Joe Morgan, Lillian Crane, M. West, and Lang and Sharpe. Business good.

GEM THEATRE (Hayes & Millard, managers).—Geo. Dixon and his big specialty company held the boards for week of Oct. 29, to fairly good business. Week of Nov. 5 the mirth makers are: Mackle and Walker, the Snares, Chas. and Madge Hughes, Marion Sawtelle, Mae Lovering, Emma Patnaude, and Cannon and Belmont.

NOTES.—The George Dixon Specialty Co. will leave for Fall River and Hallowell, Me., of Fred A. Hayes, one of the proprietors of the Gem Theatre. The show opens in Bristol, R. I., 13.

Lawrence.—At the Opera House (A. L. Grant, manager) the Alma Chester Co. held the boards to good business week of Oct. 29, to fairly good business. Week of Nov. 5 the mirth makers are: Mackle and Walker, the Snares, Chas. and Madge Hughes, Marion Sawtelle, Mae Lovering, Emma Patnaude, and Cannon and Belmont.

TAUNTON.—At the Taunton Theatre (Gilbert H. Padelford, manager) Dan Sully, in "The Parish Priest," came Nov. 3, afternoon and evening, to very good returns. The Y. M. C. will produce Palmer Cox's "Brownies" 9, 10.

WASHINGTON.

Seattle.—At the Seattle Theatre (J. P. Howe, manager), week of Oct. 24: The Royal Marine Band of Italy opened a four nights' engagement to good business. "A Stranger in New York" opened a four nights' engagement 28, to big house. Nov. 1-3, "Man from Mexico."

GRAND OPERA HOUSE (J. Cort, manager).—"Kelly's Kids" played to large business week of 21. F. E. Tannehill Jr. Co., in "A Young Wife," opened week of 28 to standing ovation. The opera house opened at this house with a Sunday matinee, and has proved highly profitable so far. Next week, "Josh Spruceby."

THIRD AVENUE THEATRE (W. M. Russell, manager).—Week of Oct. 21: "Hottest Coon in Dixie" came to good business. Gorton's engagement 28, to big house. Nov. 1-3, "Man from Mexico."

STAR MUSIC HALL (Frank Monroe, manager).—"This new place of amusement will throw open its doors to the public tonight, Oct. 29, for the first time. As it is well lighted and the money and place have been spared in fitting up this resort, it will no doubt prove a bonanza to its enterprising proprietor. The people engaged for the opening week are: Clark and Marshall, Wilma Sisters, Lotta Adair, Lamont Sisters, Agnes Fred, Dot Stanley and Maud Mulberry and Victoria Lay Orchestrion.

PEOPLE'S THEATRE (Chas. Wray, manager).—Week of Oct. 21: Verna Sisters, Louise Keeling, Rooney and Forrester, Louise Lister, Blake, Marie and Hanton, Mabel Livingstone, Nellie Atlantic, Lillie Armstrong, Business good.

MASCOT THEATRE (Mike Goldsmith, manager).—Week of Oct. 21: Grace Howard, Sadie Taylor, Frank Seymour, Joe Crothy, Elmer Lawton, Montgomery and Farrell, Clara Edwards, Mamie Perry. Business still continues large at this resort.

MAYNARD J. P. HOWE is in Southern California for his health. Mike Goldsmith has been engaged at stage director at the Mascot Theatre. John Maguire, the veteran pioneer theatrical manager of Montana, passed through Seattle last week on his way to British Columbia, where he is going to tour the province with his own company. Manager Jones, of the Metropolitan Theatre, Portland, Ore., was a visitor in Seattle last week.

Spokane.—At the Auditorium (Harry C. Spokane, manager) the Grau Opera Company began a week's engagement Oct. 29, to a good house. "A Hot Old Time" played to average business 27. "A Young Wife" drew a fair sized house 28, 29. Eddie Foy, in "A Night in Town," had a top heavy house 23. "At the White Horse Tavern" comes Nov. 12, "Man from Mexico" 13, 14, "Tennessee's Pardner" 15, "Human Hearts" 16, 17.

COMIQUE.—The new attractions for week of 29 include: T. Ashton Margrave and Marie Sylvan, in "The Runaway Wife"; Carmentella and Tillie Hagel.

COEUR D'ALENE.—The stellar feature for this week is the production of the musical skit, "Snowed In," by the Chicago Burlesque Co.

Tacoma.—At the Tacoma Theatre (L. A. Wagon, resident manager) "A Stranger in New York" had fair houses Oct. 24, 25. Royal Marine Band of Italy 30, Lee, hypnotist 31.

LYCEUM THEATRE.—Gorton's Minstrels, 24, 25, had good houses. "The Fast Mail" comes 27. "A Hot Old Time" Nov. 2, 3. Foy, in "A Night in Town," had a top heavy house 23. "At the White Horse Tavern" comes Nov. 12, "Man from Mexico" 13, 14, "Tennessee's Pardner" 15, "Human Hearts" 16, 17.

CANADA.

Ottawa.—At the Russell Theatre (W. A. Browne, manager), Oct. 29, Edward Strauss and his Vienna Orchestra played to one of the largest audiences of the season. Everybody was pleased. Vogel & Deming's Minstrels comes Nov. 9, 10.

GRAND OPERA HOUSE (J. Frank, manager).—"A Breezy Time" appeared 29-31, to big business. "Through the Breakers" comes 1-3, with "The Game Keeper" to follow.

Belleville.—At the Carmen Opera House (Fred Adams, manager) "A Breezy Time" gave a good show, to good business, Oct. 29. Gorman Bros., in "Two Jolly Companions," came to fair house 25. "Side Tracked" had good business 26, 27. "A Romance of Coon Hollow" comes 28, 29. "The Game Keeper" Nov. 2, Vogel & Deming's Minstrels 7, "Tale of Two Cities" 9.

St. John.—At the Opera House (A. O. Skinner, manager) "The Real Widow Brown," booked for Oct. 29-31, canceled. Aiden Benedict's "Quo Vadis," on the way from Halifax to Moncton, N. B., stopped off and gave two performances 29, to fair business.

Winnipeg.—At the Winnipeg Theatre (C. P. Walker, manager) "Human Hearts" was the attraction Oct. 26, 27, and played to very fair business. "At the White Horse Tavern" opened a two nights' stand 30, to good house, and gave a very pleasing performance. Walker Whiteside will be the next attraction, Nov. 1-3, presenting "Hamlet" and "Heart and Sword." Eddie Foy, in "A Night in Town," comes 5, 6.

Guelph.—At the Royal Opera House (A. J. Small, manager) Stetson's "Uncle Tom's Cabin" Co., Oct. 29, had its usual good house. Smith O'Brien, in "The Game Keeper," gave an excellent performance, to light business 30. To come: "The Man from Mexico" Nov. 3, Vogel & Deming's Minstrels 6, "A Cavalier of France" 8.

Berlin.—At the Berlin Opera House Black Pat's Troubadours played to good business Oct. 26. "The Game Keeper" gave a good performance, to a good house 29. "Uncle Tom's Cabin" played to S. R. O. 31. The house will be dark week of Nov. 5.

NEW YORK CITY.

Review and Comment.—The past week was comparatively uneventful, and the only Monday night novelty was presented by May Irwin, the fair, frolicsome, favorite comedienne, who was seen in a new play. On that night also Henrietta Crossman, who was crowded out of the Bijou Theatre to permit of Miss Irwin's occupancy of the house, carried her "Mistress Nell" to the SAVOY THEATRE, where she began an indefinite engagement. On the following evening Blanche Walsh gave us a change of bill at the BROADWAY THEATRE, and on Wednesday night the new policy of vaudeville and burlesque was inaugurated at the NEW YORK THEATRE. At the METROPOLITAN OPERA HOUSE "Lohengrin" was sung Oct. 29, and on the following night Fanchon Thompson made her American debut in the title role of Bizet's "Carmen." Miss Thompson is an American girl, a former resident of Chicago, who, through the kindness of interested friends in that city, went to Paris and studied with Mme. Marchesi. She made her debut in May, 1898, at Covent Garden, London, as Stephano, in "Romeo and Juliet," and also appeared during that season as Siebel, in "Faust," Zerlina, in "Fra Diavolo," and Lola, in "Cavalleria Rusticana." The following December she appeared at the Opera Comique, in Paris, as Carmen, and subsequently assumed there other important roles. On the occasion of her debut here she was suffering from hoarseness, and this, combined with extreme nervousness, greatly marred her singing and her performance. In the "card scene," in the third act, her nervousness overcame her, and finding it impossible to sing another note, she was compelled to leave the stage. She reappeared again, however, before the close of the act and managed to continue singing until the close of the performance. She had the sympathy of the audience and of many of Mr. Grau's singers, who had heard her abroad and who were present to lend *celo* to her debut. It was a sad home coming, but it is still expected that she will win some laurels with this company. The third offering of the week was "Faust," in which the honors were won by Alice Eady, as Marguerite, and Clarence Whitehill, as Mephistopheles. The business of the week was in the main very satisfactory, but there were still a few attractions that had but small share of the general prosperity. There was a rumor current during the week that the Hashim Brothers are negotiating for possession of the house with many names that was occupied by Sam T. Jack, now deceased. It was stated that, in the event of their leasing the house, they would present a minstrel comedy, interpreted wholly by burnt cork players of both sexes. The negotiations have, up to date of writing, not been completed. At the Bijou Theatre, on Oct. 29, May Irwin began an engagement, presenting, for the first time in this city, "The Belle of Bridgeport," a farce, in three acts, by Glen Mac Donough. Further comment upon this event will be found elsewhere in this issue. On Tuesday evening, Oct. 30, at the BROADWAY THEATRE, Blanche Walsh appeared for the first time in "More Than Queen," Emile Bergerat's drama, in a prologue and five acts adapted by Charles Frederic Nirdlinger and Charles Henry Meltzer, this being the play previously presented in this house by Julia Arthur, whose handsome scenery was used in this revival. Miss Walsh was successful in her portrayal of the role of the unhappy Empress of the French, her acting being especially commendable in the scenes which required strong emotional display. Her costumes were splendid creations, and she bore herself with dignity and grace. Her support was very good, William Humphrey deserving great praise for his forceful, commanding and convincing portrayal of Napoleon. His performance bore the closest scrutiny and was of absorbing interest. Joseph Kilgour, as Lucien Bonaparte, and Frank Sheridan, as the Mameluke, also merited special praise. There was present an audience of fairly good size, which gave the performance close attention and showed evidence of much enjoyment. The play should prove profitable on tour. It was thus cast: Characters in the prologue—Napoleon Bonaparte, William Humphrey; Lucien Bonaparte, Joseph Kilgour; Talleyrand, Ogden Stevens; Junot, Earle Brown; First Shopkeeper, Ellis Ryse; Second Shopkeeper, Beale Humphrey; First Reader, Thomas Lawrence; Second Reader, George Foster; a National Guard, Fred Harris; Second National Guard, Frank Gibbons; a Young Man, Robert Harold; a Newspaper Vender, William Watson; a Young Woman, Emily Baker; First Lady, May Dawson; Second Lady, Marie Knudsen; Mademoiselle Avrilion, Katherine Clinton; and Josephine De Beauharnais, Blanche Walsh. Characters in the play—Napoleon Bonaparte, William Humphrey; Lucien Bonaparte, Joseph Kilgour; Talleyrand, Ogden Stevens; Junot, Duke d'Abbrantes, Earle Brown; Rostan, Frank Sheridan; Joachim Murat, Frank Gibbons; Jerome Bonaparte, Thomas Lawrence; Joseph Bonaparte, Robert Harold; Louis Bonaparte, Fred Harris; Plus VII, Ellis

Ryse; Cardinal Fesch, George Howland; Cardinal Caprera, David Davenport; Madame Rochefoucauld, Beale Humphrey; Madame Soult, Louise Orendorf; Julie Clary, Alice Niles; Elisa Bacciochi, Leslie Bingham; Queen Hortense, Emily Baker; Loetitia, Kate Power; Pauline Borghese, Elizabeth Mayhew; Caroline Murat, Helen Singer; Mademoiselle Avrilion, Katherine Clinton; and Josephine Bonaparte, Blanche Walsh. The NEW YORK THEATRE reopened Oct. 31 as a vaudeville and burlesque house, of which event further mention is made elsewhere in this issue. The continued attractions for the week ending Nov. 3 were: Grand opera at the METROPOLITAN OPERA HOUSE, John Drew at the EMPIRE, Maude Adams at the KICKERBUCKER, Annie Russell at the LYCEUM, Wm. H. Crane at the GARRICK, "San Toy" at DALY'S, Leslie Carter at the CRITHERION, Richard Mansfield at the GARDEN, "Arizona" at the HERALD SQUARE, Mrs. Le Moyne at WALLACK'S, "The Belle of Bohemia" at the CASINO, "Sag Harbor" at the REPUBLIC, Peter F. Dalley at the MADISON SQUARE, "Monte Cristo" at the ACADEMY OF MUSIC, "Her Majesty" at the MANHATTAN, "Fiddle-Dee-Dee" at WEBER & FIELDS, the stock company at the AMERICAN, "Lost River" at the FOURTEENTH STREET, Rogers Brothers at the VICTORIA, the stock company at the MURRAY HILL, and Blanche Walsh at the BROADWAY, the one last named having closed upon that date. The one week stands closing Nov. 3 were: "King of the Oplum Ring" at the STAL, "Old St. Stebbins" at the THIRD AVENUE, "A Hot Old Time" at the GRAND OPERA HOUSE, and "The Village Postmaster" at the METROPOLIS. Variety entertainment was furnished at TONY PASTOR'S, PROCTOR'S, KEITH'S UNION SQUARE, PROCTOR'S PALACE, KOSTER & BIAL'S, PROCTOR'S FIFTH AVENUE, the LONDON, the DEWEY, PROCTOR'S ONE HUNDRED AND TWENTY-FIFTH STREET, HURTIG & SEAMON'S, the OLYMPIC, the ATLANTIC GARDEN, the LION PALACE, and MINER'S BOWERY and EIGHTH AVENUE.

Bijou Theatre (H. B. Siro, proprietor).

The annual engagement of May Irwin was inaugurated on Oct. 29, and the medium through which her efforts are at present brought to the fore is entitled "The Belle of Bridgeport," and was written by Glen MacDonough. The work is a farce, in three acts, and was given for the first time on any stage by Miss Irwin and her company at the Hyperion Theatre, New Haven, Ct., on Sept. 21 of the present year. Its story appeared in our issue of Oct. 27. There is in the piece but a mere shadow of a plot, and this is never asserted, being frequently relegated to the background on the most trifling excuses, and kept there during long periods of irrelevant happenings. But neither players nor audience appear in this instance to greatly bemoan such a state of affairs, and to the critics of the work it is said that considerable of the present popularity of the situations are decidedly happy in conception. There does not, however, appear to be quite so many opportunities for fun making as have been disclosed in bygone days of May Irwin's career, but this does not signify that the present work will not prove a telling addition to the repertory of this actress. The songs which are introduced during the progress of the performance are generally worthy, and several, including "An' Gine to Work No Mo'" and "Bull-frog Blues," have a rhythm and swing which usually contribute to a song's popularity. May Irwin, as may be imagined, dominated the greater number of the scenes, and where her lines lacked inherent humor her magnetism and quaintness of expression saved them from any charge of commonplaceness which might otherwise have been made. Her manner of rendering her songs was inimitable, as of yore, and the readiness with which she took the auditor into her confidence, and kept him apparently informed of her innermost thoughts, was humorous to a marked degree. Raymond Hitchcock, in a dialect part, succeeded in extracting a fair degree of merriment from his role, while Queenie Vassar entered into the true spirit of her character, and in the burlesque portions of her work was capital. Lillie Collins played a rebellious cash girl, and had but one scene, in which, however, she accomplished a very creditable work. Bert Thayer played convincingly, and Mabel Florence was also worthy of mention. The costumes and stage setting of the play reflect credit upon the producers. The cast: John Smith, George A. Beane; Ariel Smith, May Irwin; Mrs. John Smith, Jane Smith; Queenie Vassar; Phil Bond, Chas. Burby; Jessie Mabel Florence; John Bond, Topping; Charles Prince; Dr. Luke Craven; Roland Carter; Miss Roberts, Edith Blair; Malcolm Crane, Bert Thayer; Agnes Crane, Sadie Peters; Bokhara, Skilboltski; Raymond Hitchcock; Ferdinand, Jacques Kruger; Ethelbert Fox, Frank H. Doyle; Roundabout, Sharp; James McDough; Mamie Cassidy, Lillie Collins; Mary Doyle, Alice Howard; Miss Green, Grace Almy; Miss Black, Ruth Grey; Miss White, Anne Woodward; Miss Brown, Theo Carew; Marion Colby, Helen Rainsley; Miss Popkins, Queenie Vassar; Phil Bond, Chas. Church; A. J. Factor, Frank M. Johnson.

EDNA MAY, who is to appear this season under Charles Frohman's direction, in a new musical comedy, entitled "The Golden Cup," by Hugh Morton and Gustave Kerker, author of "The Belle of New York," will make her first appearance in this production at the Herald Square Theatre, on Dec. 24. This arrangement was made last week and cables were immediately sent to Miss May and her company direct to London at the close of the New York engagement. The arrangements for Miss May's London appearance have already been made. These plans make it impossible to say when the actress outside of New York will be able to see "The Golden Cup," as at the close of her London season Miss May will visit the English provinces, making an entire provincial tour before returning to America.

M. LA THORNE (John M. Dilks), for many years a widely known circus performer and manager, gave a dinner on Oct. 31 at the Brevoort House, this city, in celebration of his seventy-seventh birthday. M. La Thorne, who bears his years lightly, had nearly a score of guests, among whom was the veteran circus manager, Richard Hemmings, who retired from the business many years ago, and who came from his home in Philadelphia to rejoice with his old friend. May Irwin has been buying more New York real estate. She has acquired the title to the five story dwelling house at the Northwest corner of Lexington Avenue and Fifty-fourth Street. The purchase price named in the deed is \$25,000, and the assumption of all liens existing against the property.

THE Gaiety Theatre (Mrs. Agnes Barr, proprietor and manager) divided the week between two high class burlesque companies. Oct. 29-31, Bob Manchester's Cracker Jack held forth, giving a delightful entertainment. The curtain raiser was a skit entitled "On the Fall River Line." In the bill were: Susie Fisher, Irene Young, Belle Wilson, The Friskany Trio, McDonald Bros., The Mayo Sisters, The Trolleys, and Allen. The bill concluded with the extravaganza, "The Commercial Drummer." Nov. 1-3, the New York Stars appeared, and Burke and McEvoy, Henrietta Dwyer, Sam J. Adams, Robinson and Irwin, Carlin and Brown, the Gluchers and the Ricardo Family were particularly prominent. Large audiences ruled throughout the week. Queens of the Orient is the next attraction. Nov. 5-7. An excellent performance is promised on electric and aerials 8 o'clock. The Rag Time Sensation

Albany.—The season is progressing fine-ly and business continues good. At the Empire Theatre (J. W. Henochsburg, resident manager) William Gillette, in "Sherlock Holmes," came Oct. 31. Nov. 1. The theatre company, on both nights, was very much interested displayed. The houses were sold for J. M. Colville, in "The Commander," 3. Marie Dressler appears in "Miss Pringle," 5. Wm. A. Brady's "Woman and Wine" Oct. 7.

HARMANUS BLEECKER HALL (H. R. Jacobson, manager) announces "A Ride for Life" 5. **PROCTOR'S THEATRE** (Phillip F. Nash, resident manager) gave a continuous performance of great excellence during the week Oct. 31. Nov. 1. The acting was splendid at all times. The bill was headed by "M. Intyre and Heath, in two sketches, "The Guard" and "The Man from Montana." Others were: Foy and Clark, Bard Brothers, Wayne and Madge Matland, John R. Hart, Mary and Fred C. Howard, Edna and Prescott, and Fred K. Howard. Week of Nov. 5 will see Rice and Cohearn, Cheridah Simpson, Collins and North, David and Bros., Geo. Martin, Silvern and Emeric, and Rogers, and a return of the kalatechnoscope.

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THE NEW YORK CLIPPER

THE FRANK QUEEN PUBLISHING CO. (Limited)

ALBERT J. BORIE, GENERAL MANAGER.

SATURDAY, NOVEMBER 10, 1900.

RATES.

ADVERTISEMENTS.

Space of one inch, single column, \$2.50; half inch, \$1.40; quarter inch, seventy cents, each insertion. A reduction of 20 per cent. is allowed on advertisements when paid for three months in advance, and on advertisements measuring nine inches or more. Larger spaces at proportionate rates. No order will be received for less than a quarter inch space.

Advertisements set with border 10 per cent. extra.

SUBSCRIPTION.

One year in advance, \$4; six months, \$2; three months, \$1. Foreign postage extra. Single copies will be sent, postpaid, on receipt of 10 cents.

Our Terms are Cash.

THE CLIPPER is issued every Wednesday morning. The last four (advertising) pages GO TO PRESS on Saturday at 11 A. M., and the other pages on MONDAY and TUESDAY. The Forms Closing Promptly, Tuesday, at 12 o'clock, noon.

Please remit by express, money order, check, P. O. order or registered letter. All cash enclosed with letter is at the risk of sender.

Address All Communications for the

Editorial or the Business

Department to

THE NEW YORK CLIPPER,

47 West 25th Street, New York.

Registered Cable Address, "AUTHORITY."

In England—THE CLIPPER can be obtained, wholesale and retail, of our agents, Smith, Ainslie & Co., 25 Newcastle Street, Strand, London, where bound files of this paper may be seen.

In France—THE CLIPPER is on sale at Brentano's news depot, 37 Avenue de l'Opera, Paris.

In Havana—THE CLIPPER is sold by the Diamond News Co., 97 Prado.

At Manila, P. I.—THE CLIPPER is handled by the Manila Book and Stationery Co., 128 Escolta.

THE NEW YORK CLIPPER publishes only one edition, and that is dated from New York.

QUERIES ANSWERED.

No Replies by Mail or Telegraph.

ADDRESSES OR WHEREABOUTS NOT GIVEN. ALL IN QUEST OF SUCH SHOULD WRITE TO THOSE WHO THEY SEEK, IN CARE OF THE CLIPPER POST OFFICE. ALL LETTERS WILL BE ADVERTISED ONE WEEK ONLY. IF THE ROUTE OF ANY THEATRICAL COMPANY IS KNOWN, REFER TO OUR LIST OF ROUTES ON ANOTHER PAGE. WE CANNOT SEND ROUTES BY MAIL OR TELEGRAPH.

THEATRICAL.

N. J. H., Baltimore.—1. The members of the Marine Band are enlisted privates receiving pay and rations accordingly. We do not know what regulations are made concerning their meals. 2. It is not easy, nor will a political pull be of much avail. 3. Charles Frohman, Al. Hayman, Klaw & Erlanger, Nixon & Zimmerman. 4. Charles Frohman is the recognized head. 5. Charles E. Ford is the manager of Ford's Opera House. Nixon & Zimmerman manage the Academy of Music.

H. S. C.—The account of the accident appeared in our issue, bearing date Sept. 22, copies of which we can supply.

B. C. J., Providence.—The party is alive, so far as we know, although we have no knowledge of his whereabouts. Address letter in our care and we will advertise it.

J. B. H.—The show closed its season Nov. 3, and is about to go into winter quarters in Bridgeport, Conn.

C. S. L., Thayer.—Address Geo. Spaulding, 40 East Twentieth Street, New York City.

W. L. L., Boston.—We have no knowledge concerning the party about whom you inquire.

W. G., Minneapolis.—We can in no way assist you in obtaining a position.

J. W. S., Morristown.—See route list in this issue.

C. A., Providence.—We do not deal in sketches and cannot supply you.

B. G. G., Bay City.—See route list in this issue.

E. C., Elizabeth.—We cannot assist you to obtain a position, nor can we quote salary.

A. V. M., Winchester.—The play is owned by Robert Fulton, whose address we are unable to furnish. Address the author, Clay M. Greene, American Dramatists' Club, Townsend Building, New York City.

Mrs. G. L., Peoria.—The following answer to your inquiry appeared in our issue of Oct. 20: We have no record of the death of your husband. On Sept. 2 John J. Leslie died at his home in Brooklyn, but his correct name was Dwyer. This death was mentioned in our columns, and probably gave rise to the false rumor. Address letter to your husband in our care and we will advertise it.

J. W. L., Waterbury.—We can in no way aid you to secure a position nor can we advise you how to obtain one.

W. C., Philadelphia.—If the party to whom you refer was at one time a journalist and subsequently a theatrical manager in your city, we have reason to think that he is dead. He was reported to have been drowned, and subsequently a body was found and partly, if not fully, identified. Otherwise he has not been heard from since reported missing.

A. C.—1. The whereabouts of the party is unknown to us, but if you will address letter in our care we will advertise it. 2. We advise you to advertise in THE CLIPPER. See rates at head of this column.

A. CONSTANT READER, Buffalo.—We do not know the actual birthplace of the parties, but they are of Irish-American stock.

W. P., Gloversville.—Address Harold Roach, 132 Nassau street, New York City. Each play will cost fifteen cents, free of postage.

A. C., Louisville.—You must obtain the consent of both author and publisher.

F. S., Baltimore.—To the best of our recollection the color was brown.

W. M., Omaha.—1. He is alive. 2. He is not at present on the road. 3. We never furnish information concerning the domestic affairs of professionals.

A. G. G., Boston.—Address the party in care of THE CLIPPER.

K. H. W., Toulon.—We have not been informed concerning the out of town dates. Address Rudolph Aaronson, New York City.

Mrs. J. S. San Francisco.—The whereabouts of the party is unknown to us. Address a letter in our care and we will advertise it.

M. W., Milwaukee.—We have not learned of the roster of the company this season.

C. A., Philadelphia.—The party is no longer in theatrical business. If you will address a letter to him in our care we will advertise it.

S. F. K.—The play is not printed and cannot be obtained for the purpose you desire.

BASEBALL, CRICKET, ETC.

C. E. S., Pittsburgh.—A C. Anson played with the Athletic Club of Philadelphia, from 1872 to 1875, inclusive.

W. F. St. Louis.—At present we have no dates of the company. Watch our route list.

CARDS.

B. AND G., Hancock.—I is entitled to the money in the pot. A player may call his hand what he pleases; the cards speak for themselves and the best hand wins.

171 TWENTY-FIRST STREET, Chicago.—A. who needed but one point, went out when he played low, his opponent wanting two points. The points count in rotation, high, low, Jack, game.

N. D. E., Lockport.—A is entitled to a run of seven for the last card in 4, 2, 7, 3, 6, 1 and 5.

W. H., Waterbury.—A player who wins a game must be considered to have "finished" better than any other player; consequently D won the side bet.

N. W. E., Atlantic.—A wins, the flush being the best hand shown.

M. W. R., Wheeling.—Yes; in his regular turn it was his privilege to raise.

E. S. M., Berlin.—The dealer was wrong. The player had the privilege of raising, even though he did not have openers; and if he did hold openers he could pass if he chose, it not being compulsory that he should open the pot.

DICE, DOMINOES, ETC.

M. L., New York.—A wins the bet, as B did not beat his throw, and a tie did not make a draw of it.

TURF.

C. A. C., Detroit.—As, according to your statement, the place bet was not to be made unless even money could be obtained, opening betting, and that was not offered until later, the bet should not have been placed at all.

W. A. R., Rat Portage.—Fred Archer, the English jockey, committed suicide in a delirium of fever, at his home in Newmarket, Eng., Nov. 8, 1880.

MISCELLANEOUS.

J. J. M., Pottsville.—Judging from your statement of the case, the referee was right.

SHOVELERS, Jersey City.—At the head of the handle.

G. V. W., St. Louis.—By consulting a map you will probably be convinced that the city named in the question had gone to East bank of the Mississippi River, which for many miles runs almost directly East and West.

INDIANA.

Evansville.—The Grand Opera House (Tom Graves, manager), Oct. 22-27, darkness, was opened, with an enormous crowd in attendance, by the Holden Comedy Co. Their week of repertory started Oct. 20 and bids fair to be a record breaker. "The Sorrows of Satan" is booked for Nov. 12.

PEOPLE'S THEATRE (Tom Graves, manager), Oct. 22-27, darkness, was opened, with an enormous crowd in attendance, by the Holden Comedy Co. Their week of repertory started Oct. 20 and bids fair to be a record breaker. "The Sorrows of Satan" is booked for Nov. 12.

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Vaudeville & Minstrel

FROM THE INDIAN MAIDENS.—We opened our first Western date at Detroit, to the capacity of the house; in fact, the banner there. Several changes have been made since in New York, and the show now is one of the strongest. Mr. Carr has spared no expense this season and has surpassed all previous efforts in every detail. We play out this section fourteen weeks more before we return to the Empire State. The roster: Pearl Marquand, Swan and Bonham, Manney and Mathews, Belle Gordon, Cunningham and Smith, Bessie Phillips, La Morte, Eddie, Alvested, Addie Fell, Allie Curran, Florence Kennedy, Hattie Garrison, Helen Bertram, Dollie Parker, Alfreda Jenson, Tillie Moran, Florence Coleman, Henrietta Lorraine, Bob Mack, Frank Bonham, Wm. Swan, Will Mathews, James J. Keese, manager, Bob Miller, business manager, Ed. Gordon, musical director; Jos. I. Scanlon, stage carpenter.

EMMA SIEGEL has been sick abed for six weeks, suffering from a first attack of appendicitis, but is now slowly recovering her health, and expects to resume work in a couple of weeks.

MIXIE MAY MOORE will be known in the future as May Moore Duprey. She has been re-engaged for her single specialty over the Moss & Thornton and Stoll tours, and has signed contracts for the continent. She will appear at Oxford and Tivoli, in London, next April.

THE NEW AUDITORIUM THEATRE, of Des Moines, Ia., will reopen Nov. 12 as a vaudeville house. The Auditorium was erected by the citizens of Des Moines, and after running three weeks was entirely destroyed by fire; was immediately rebuilt and leased for five years by W. P. Chase, who had expended over \$5,000 in an electric light and steam heat plant. Leon Mooser has been engaged to act as assistant manager and booking agent.

NOTES FROM CULHANE, CHACE & WESTON'S MINSTRELS.—We are again back on Uncle Sam's soil and in Maine. In the first six night's performances five held the S. R. O. sign. We will remain in the New England States until after Christmas. The Three St. Felix Sisters continue to make good at every stand.

WAROLD and LANCASTER were CLIPPER callers last week, and report success with their new one act farce, "Barn Storming Troubles," through the South and West. They are still doing their illustrated song act.

LILLIAN RAMSEY and Alice Bastedo have joined hands and have twelve weeks booked. HENRI LA VANDU has closed with Culhane, Chace & Weston's Minstrels and is filling vaudeville engagements.

THE THREE RACKETT BROS., who were with M. M. Thiese's Wine, Woman and Song Co. for the past two seasons, split at the Dewey Theatre, Oct. 27. Fred Rackett doubles with Lew Buckley, late of O'Brien and Buckley, Le Roy Thompson was married in Macomb, Ill., Oct. 23, to Eva Warren, a non-professional.

BRADFORD and CARTER are making a tour of the Northwest with their own company, consisting of ten people.

PRINCE ALBENE and May La Brant have closed a season of four months at San Souci Park, Chicago, Ill., and have been specially engaged for the Pan-American Exposition in Buffalo.

AUGUST RIGBY, one of the sixty entertainers who are with the Al. G. Field Greater Minstrels this season, was entertained by the Audubon Minstrels at New Orleans, Oct. 26, at a banquet tendered him for the performance at the Crescent Theatre. The Minstrel also presented him with a handsome floral design. Sixty-five New Orleans Elks attended the performance of the Al. G. Field Greater Minstrels at the Crescent Theatre, New Orleans, Oct. 25, and after the performance the members of the company attended a social session, where they were entertained in a royal manner.

L. G. FIELD GREATER MINSTRELS were entertained at the Southern Athletic Club, New Orleans, Oct. 26, where several hot boxing and wrestling bouts were witnessed. Mr. Field afterward presented medals to the winners, with appropriate remarks. They were entertained at a social session by the Lak. Charles, La. Elks, Oct. 28. There was a large turnout and the merriment continued until a late hour.

YVETTE GUILBERT, the French music hall artiste, is in Berlin to undergo a dangerous surgical operation for the relief of a throat affection. The operation will be performed by Prof. Israel.

ADELE PURVIS ONRI writes to THE CLIPPER as follows: "Through the publication of my picture in your valuable paper I have received some splendid offers from Europe, but I am so well booked up in this country that I have time enough to think of them over. I have been absent from New York City just eight months, being kept busy every week, playing all the principal theatres and parks. I am finishing my very successful tour West by playing at the club house of the Chicago Athletic Association evening of Nov. 3, with Grand Opera House, Syracuse, N. Y. to follow Nov. 5. I have also been very busy rehearsing new dances. I am adding a new Christmas number to my selection of dances and am having special scenery effects and wardrobe made for it."

HURTO and SHAMON have obtained an injunction restraining Nat M. Willis from appearing in any theatre or music hall save those designated by the plaintiffs. Mr. Hurtig claims that he entered into a contract with Willis to star in a burlesque known as "Aunt Hannah," for the seasons of 1900-01 and 1901-02.

F. A. MAGNELL, manager of the Magnell-Mullin Concert Co., writes as follows from Rotterdam, Holland, Oct. 19: "The Sisters Mullin, in their cornet solos and duets, have made a big success in all the theatres where they have played while in Europe, including the Casino de Paris and the Folies Marigny, Paris; Hausa, Hambourg, and other principal houses. Their playing has received much praise, both from the press and musicians over here. Nov. 1 we open at the Winter Garden, Berlin."

REIDICK'S BLACK CROOK J. B. EXTRAVAGANZA Co. closed in Salt Lake City Oct. 20. The Two Hewitts went direct to Denver and will play dates.

JOHN O'DELL has joined Al. G. Field's Minstrels.

JAMES F. WOOD and Laura Wyble, both professionals, were married in Syracuse, N. Y., Oct. 20.

THE ROSAR TRIO are engaged with W. H. Dalrymple Co. for season.

THE DE FILLIPS send greetings to THE CLIPPER from Moscow, where they are filling a date.

BARBER and MADELINE are playing the Central Theatre, Dresden.

MR. and MRS. NEIL LITCHFIELD finish the Proctor circuit this week, at the One Hundred and Twenty-fifth Street Theatre. For the three following weeks they have Chase's Lyceum, Baltimore, the New Grand Washington, and J. K. Burke's Vaudeville Co., making seven months without missing a week.

THE TWO GREYS have returned to this country, after a tour of Europe covering England, Scotland and Germany. Week of Nov. 12 they are engaged at the Grand Opera House, at Schenectady, N. Y. Week of 19 they open on the association circuit at the Grand Opera House, Syracuse, N. Y.

ROSE LEWIS celebrated her birthday, Oct. 31, while playing the Theatre Royal, Montreal.

NOTES FROM ED. KENDALL, representative for Hyde's Comedians.—We have in most instances played to "capacity," and in spite of bad weather, etc. In Philadelphia recently the business was so good, and so great the satisfaction given the manager and patrons of Mr. Hashim, that he offered no return dates this season. We have no open time, being booked years ahead. On the opening night in Washington the Elks attended 600 strong, and out of compliment to Miss Mora, presented the lady with many beautiful baskets of flowers. The Musical Comedy Follies are admitted to be the best opening act by the public, and are compelled to take a bow and bow at every performance. Mr. and Mrs. Gene Hughes create no end of laughter with "A Matrimonial Substitute," which is from the pen of the well known singer writer, Chas. Horwitz. The Nichols Sisters make good, and have frequently been referred to as McIntyre and Heath in their line. Helen Mora sings "Sweet Sixteen," "Sweet Marguerite" and "The Boys in Blue," occasionally "The Holy City," by request. Aside from her ability as the premier baritone vocalist of the stage, she displays many beautiful costumes. The Holloway Trio are received with great applause. Fred Niblo makes them laugh, and in a frock suit at that; Burton and Brookes are a "hit" with "More Work for the Undertaker" and funny jokes, and O'Neill and Torp close the show and hold 'em to the curtain fall. Rose Coghlan, assisted by the handsome Louis Massey and Errol, presents "Between Matinee and Night," and are simply superb. All send regards to THE OLD RELIABLE. Miss Coghlan and company are the "extra attraction" with us.

FILSON and ERROL have accepted a sketch from the pen of Edmund Day, entitled "A House Divided," which will soon present, assisted by Harold S. Godfrey. Arthur Lamb's clever sketch, "A House Divided," will be continued as the feature of their repertory, which, besides "The Lion," embraces "A Daughter of Bacchus" and "A Tip on the Derby." The two last named sketches will engage only Filson and Errol, but the other two will introduce Harold S. Godfrey in their support.

NICK ROBERTS has undertaken the general management of Prof. Geo. Bartholomew's Horse Extravaganza and will put the organization on the road as soon as present preparations for the tour can be completed. The management will introduce the highest types of equine intelligence, trained to do astonishing feats, and will be made attractive and up to date to the last degree.

JOHN and NELLIE MCCARTHY and James B. Raimund are presenting a new farcical sketch, entitled "A Female Companion." This is a new amusement alliance this season.

AL. STINSON, of Stinson and Merton, is arranging to star next season in a farce comedy entitled "The Shrewd Man from the Shrewsbury."

NOTES FROM T. W. DINKINS' VAGABONDS.—We are still in the West and business is good. While in the time while in Minneapolis last week we did not play Friday afternoon, as all the members of the company volunteered to appear for the Press Club's benefit. After the evening performance the members of the press gave a big banquet in their new club house for the members of the company, and everybody did certainly enjoy themselves. Specialties were introduced by the following members of the Vagabonds Co.: The Four Mignalls, Lillian Washburn, the Three Nudos, Flo Jansen, Topack and Steel, and Morris and Daly. Tessie O'Brien, while in Milwaukee, was presented with an umbrella by the members of the Milwaukee Football Club. The Carney Sisters, Patti and Ida, expect to take a trip to England June 1.

AILEN and MITCHELL are at Barton's Auditorium, Norfolk, Va., and have Savannah, Atlanta, Tampa and Jacksonville to follow.

MELBOY has joined hands with Geo. Golden. They open for two weeks at the Grand Central Theatre, Montreal, Nov. 5.

PHIL SHERIDAN'S CITY SPORTS BIG SHOW NOTES.—The show has been out ten weeks and business, despite the warm weather, has been very good. For the past three weeks we showed in Chicago and played to remarkable business. Two weeks out of the three the S. R. O. sign was displayed often. We opened at St. Louis to capacity. The show remains the same as the opening week. The two burlesques, "Broadway to Peek In," and "A Hot Night in a New York Hotel," are laugh producers. In the burlesque the basket ball contest by female members of the company is a very novel feature and causes great excitement among the audience and members of the company. We stay West until the middle of January, and then return to New York.

WILL MURPHY, late of the Dunham Family, will hereafter be known as William Monterey, and will be assisted in an act by Thomas Char. They sailed for Germany Nov. 8, to open at the Konzerthaus, Hamburg, Dec. 2.

THE PALACE MUSEUM, Milwaukee, is now in the hands of the mechanics and will be entirely refitted, remodeled and opened under the management of John Slensky as soon as the alterations are completed. Nov. 17 is set for the inaugural.

MANAGER S. TUCKERSON has secured Hamilton, George Zola, her cornet, wife, and he under the immediate direction of Mr. and Mrs. C. Geo. Hamilton. All special scenery will be carried and is now being constructed by Sosman & Landis.

RUBY MARION, with Weber's Dainty Dutchess Company, is still meeting with remarkable success in her cornet solos, and plays two leading parts with the above attraction. Next season she will confine herself exclusively to vaudeville theatres. Her husband, Ed. Kendall, is now in his third season as representative for Hyde's Comedians.

THE LA VELLIS SISTERS, Rose and Lillian, appear Nov. 10, the benefit of the inmates of the Montefiore Home, this city, on Sunday, Nov. 4.

EDDIE HOBAN is in his fourteenth week with R. W. Marks' Co., doing his specialty. HERBERT SMITH and Jim Henesy are principal ends with Swift & Wyllie's Minstrels, and are closing the olio with her new sensation dance.

JEANNETTE DUPEY WATSON introduced her single specialty last week, receiving many beautiful floral tributes.

ANTHUR and JEFFERSON have split, and Thos. Jefferson, the comedian of the team, has joined another dancer.

CARRIE and LIVINGSTON have closed a season of twenty-one weeks in parks and carnivals, and will sail for Havana, Cuba, Nov. 10, under contract with Santiago Publilones.

BURTON and BROOKES are in their eighth week with Hyde's Comedians, and are meeting with success with both press and public. Their song, "More Work for the Undertaker," is scoring.

CARRIE SCOTT is now touring the English provinces with the pickaninny, Little Monk. She has several months already booked, and contracts are coming in sufficient to keep her abroad much longer than she cares to stay. The pickaninny is a decided novelty in the English halls, and Miss Scott's individual work is scoring heavily.

THE TWO BEES continue successfully in England and are booked to 1903.

CURTIS and Wm. MILLAR, after a separation of nearly three years, have again joined hands and opened at the Lyceum Theatre, Denver, presenting their diorama.

MARION BLAKE is filling a four weeks' engagement at the People's Theatre Seattle, Wash. She will return East next March.

PAULINETTI, of Paulinetti and Piquo, arrived Nov. 2, on London, en route for South America. Piquo will arrive this week.

COLLINS and MA DELL are presenting their musical act with the McAuillie Big Stock Co.

THE DANCING PASSPARTS write from Germany: "We are now in our third engagement at the Apollo Theatre, Düsseldorf. It is the most beautiful theatre we have ever seen and is built for the purpose of giving any kind of entertainment. Within a few hours it can be remodeled to a circus. We have great success, but not as much as Houdini, in Berlin. He created a

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PENNSYLVANIA.

Philadelphia.—There has been little of interest in the theatrical field during the past week; fairly good business ruled, although anything but this was rare indeed. A disagreement between the author and the managers of "The Adventures of Francois" is likely to cause the withdrawal of that production at the end of this week. There is only one novelty indeed in the current offerings, "The Man from the West," presented by James J. Jeffries and company at the National, while four attractions are continued from last week.

ACADEMY OF MUSIC.—The local season for the Boston Symphony Orchestra is opened Monday night of this week at this house by the first concert of the first series, with Bohm as the soloist.

BROAD STREET THEATRE (Nixon & Zimmerman, managers).—Joseph Jefferson begins his annual engagement at this house this week, the engagement to last for a fortnight. Each week he will present "Rip Van Winkle," "The Rivals," and the double bill, "Cricket on the Hearth" and "Land Me Five Shillings." Good audiences continued to be attracted last week by the Empire Theatre Co., the offering being a revival of "Lord and Lady Algy." Nov. 19 brings E. H. Sothorn and Virginia Harned, in a production of "Hans."

CHESTNUT STREET OPERA HOUSE (Nixon & Zimmerman, managers).—Owing to Klaw & Erlanger's contract to open the new Colonial Theatre, in Boston, with "Ben Hur" on Dec. 3, it is announced that the local engagement of this attraction will terminate with the Saturday evening performance, Dec. 1. There thus remain four weeks more of the present run. The substantial patronage continued last week without diminution.

CHESTNUT STREET THEATRE (Nixon & Zimmerman, managers).—Large audiences and much enthusiasm would go to show that "The Star and Garter" had made a decided success at this house, where it is continued for the current week. By far the greater part of the credit for this success should be given to the Agost Family, four marvelous jugglers, whose feats defy description. A clever company, including Otis Harlan, Jos. Coyne, John G. Sparks, Marie Cahill, Mamie Gilroy and Mae Lowery, is seen in the interpretation of the so called vaudeville farce; but the author appears to have given them little to interpret, and they are handicapped throughout by a palpable lack of material. It is a matter which can be easily remedied as further performances are given. Next week begins a fortnight's engagement for "The Sign of the Cross."

WALNUT STREET THEATRE (Frank Howe, Jr., manager).—"Hearts Are Trumps" is continued at this house for a second week. As a attraction, it is highly staged, it fulfills all expectations, and the large audiences which were attracted last week were apparently well pleased with the offering. The coming attraction is "The Belle of Bohemia."

AUDITORIUM (J. Ward Worrell, manager).—For the current week at this house the stage is held by "Wise Guy." Audiences of good size were attracted by "The Girl from Maxim's" last week. Next week brings the Royal Lilliputians.

PARK THEATRE (Nixon & Zimmerman, managers).—The current week is announced to end the engagement of "The Adventures of Francois" at this house, and it is also stated that the production will be entirely withdrawn. This decision to shelve "Francois" has been brought about by the inability of Geo. Tyler, of Lieber & Co., and Langdon Mitchell, of the latter, to reach an agreement as to certain changes to be made in order to put the production on a more popular basis. This is to be regretted, as the drama has many excellent qualities, and the characterisation of Francois by Henry E. Dixie should not be the slave of Messrs. Nixon & Zimmerman, and resident manager F. G. Nixon-Nirdlinger announces that the house will hereafter be run as a first class family theatre, with prices ranging from fifteen to seventy-five cents and a few choice seats at one dollar. "The Dairy Farm" will open next week under this arrangement. Nov. 19, "The Girl from Maxim's."

NATIONAL THEATRE (Joseph M. Kelly, manager).—James J. Jeffries is seen this week at this house, in the new play, "A Man from the West," which has been written for him by Clay M. Greco. "Two Little Virgins" showed that it still has a good hold on the public affections by attracting large numbers last week. Next week, Brother Byrne, in "Eight Bells."

PEOPLE'S THEATRE (F. G. Nixon-Nirdlinger, manager).—"The King of the Oplum Ring" holds the boards at this house this week. Good audiences turned out last week to enjoy the excellent performances of "A Ward of France." Next week brings Thos. E. Shea, in "The Voice of Nature" and "Dr. Jekyll and Mr. Hyde."

FOREPAUGH'S THEATRE (Laurel & Geo. F. Fish, managers).—The stock company of this house is appearing this week in "The Cotton King," which is produced in a realistic manner. The members of the company succeeded in further upholding their reputations in the production of "Northern Lights" last week, and they were encouraged by heavy patronage. "A Soldier of the Empire" is in preparation for next week.

GIRARD AVENUE THEATRE (Durban & Sheeler, managers).—The production of "The Sporting Duchess," which was so successful last season at this house, is revived for the current week. Entirely praiseworthy were the performances of "Never Again" last week, the farce meeting with the hearty laughter and applause of houses full of patrons. "Why Smith Left Home" is in rehearsal for next week.

STANDARD THEATRE (Darcy & Speck, managers).—"Out in the Streets" engages the attention of the stock company of this house this week, the usual entertainment being supplied between the acts by Marguerite

Clemens and Lubin's moving pictures. There was a goodly turn out of patrons last week, when "A Man of Mystery" was presented in a satisfactory manner.

KEITH'S (George E. Bogle, resident manager).—Attendance continues of excellent size at this popular house, and another winning bill is presented this week, those on the list including: Gracie Emmett and company, in "Mrs. Murphy's Second Husband"; the Review Comedy Four, Ameta, Rixford Brothers, Cawthorne and Forrester, Laura Burt, Hamilton Hill, Stine and Evans, Anna Teresa Berger, Carmen Sisters, Lester and Jermon, Frank and Lillian Smith, Gordon Eldrid, Hayes and Bandy, Burke's performing dogs and the bigraph.

HASHIM'S GRAND (A. A. Hashim, manager).—There were the usual full gatherings at this house last week, and this happy state of affairs is likely to continue with the current bill, which contains "Pison and Errol, Truly Shattuck, George Thatcher, Hall and Staley, Madge Fox, James Richmond Glenroy, Three Oris, Stinson and Merton, the Clemences, Le Roy and Levanon, Al. and Mamie Anderson.

ELVENTH STREET OPERA HOUSE (Frank Dumont, manager).—At this house this week there is a continuation of the clever burlesques which were produced last week and met with the immediate approval of the patrons. Manager Dumont has in preparation a burlesque on "Ben Hur" which will be placed on view shortly.

LYCEUM THEATRE (John G. Jermon, manager).—"The Bowers Burlesques," in an amusing entertainment of burlesque and vaudeville, hold the boards at this house this week. Rice & Barton's Gaiety filled the bill of a nicely last week, and was rewarded by liberal patronage. Next week, the Broadway burlesques.

TROCADERO (Floyd Lauman, manager).—Entertainment is provided for the patrons this week by M. M. Thales's Wine, Woman and Song Company, presenting an attractive list of features. Good patronage was bestowed on Al. Reeves' Big Show last week, and this prosperity was well deserved by the excellence of the programme.

STAN DUNN & WALDRON (managers).—A good offering this week is the Fada and Follies Company, appearing in a varied bill of one calculated to meet with the patrons' approval. The Gay Butterflies entertained a capital style last week, and the attendance was more than satisfactory. Next week, the Night Owls.

KENNINGTON THEATRE (John Hart, manager).—"A New York Girl," which met with great success at this house several weeks ago, is the offering for the current week, laying a return engagement. There was good patronage for the Ramblers last week, and the entertainment provided was all that could be desired. Next week, Harry Williams' Own Co.

NINTH AND ARCH MUSEUM (C. A. Bradenburgh, manager).—In the curio hall this week the tug of war between the McKinley faction and the Bryan faction is continued. Other features include: Dunbar's Goat Circus, Maszallota, musical marvel; Carl Treher, comedy musician; John Thompson, blind checker player, and Kansas Kid and Trilix, wild West show. The continuous bill in this theatre is the series of Ed. and Holo White, the Zartons, Marie Irving, Martin and Willis, Ben Williams, Gilbert Brothers, Rose Clayton and new views on the cinegraph.

NICKELODEON (A. J. Locke, manager).—For the entertainment of the patrons of this theatre this week a continuous performance is given by Nellie Osborne, Chas. Jordan, Edna Leslie, Tom Smith and Lillie Harper. Interesting features in the curio hall are: Fay Grant, female bag puncher; Ida Smith, attired lady; Geo. T. Golt, fire king, and I. Marwood, glass blower.

NOTES.—"The Loves of David Garrick" and "Van Bibber" are new plays in which Henry E. Dixie will likely be seen, under the management of Lieber & Co., after the withdrawal of "The Adventures of Francois." ... Creston Clarke, who has been rehearsing in "The Only Way" here for several weeks past, opens his season in Brooklyn 5, coming here later in the season. ... The current week at Keith's here begins the twelfth year for that popular and prosperous house. ... A large number of the theatres here will give special performances, beginning at midnight, Tuesday, during which return for the Presidential election will be received and read.

Pittsburg.—Business ruled good for the most part last week.

ALVIN THEATRE (Nixon & Zimmerman, managers).—"Way Down East" has a big advance sale and bids fair to duplicate the success of its recent St. Louis engagement. Effortless De Angelis, in his new opera, "A Royal Rogue," scored an immense success last week.

DUQUESNE THEATRE (Harry W. Williams, manager).—High class vaudeville is proving immensely successful at this house, and Manager Williams announces the Burke and Chase Specialty Co. for the current week. "The Telephone Girl" said good bye Nov. 3.

BIJOU THEATRE (Bob Gulick, manager).—Chauncey Olcott this week. "The Watch on the Rhine" closed 3.

GRAND OPERA HOUSE (Fred M. McCloy, manager).—Victory Bateman assumes the position of leading lady with the dramatic stock company this week. She played the same line of business at the Avenue Theatre, next door, during the season of 1895-96. "Sue" has been chosen for her first bow. "Lights of London" shone brightly all last week.

WHITPERS.—The Pittsburg Symphony Orchestra opened its season of concerts Nov. 1, at Carnegie Music Hall. At Carnegie Music Hall, Allegheny, the John Thomas Concert Co. will give an entertainment 6. ... Several of our local managers will have the election returns read from the stage 6. ... Victory Bateman, the new

leading lady of the Grand Opera House stock company, will be warmly welcomed by the many friends she made here during her engagement at the Avenue Theatre several years ago, and several social functions are being arranged in her honor.

NEW JERSEY.

Newark.—Denman Thompson is appearing at the Newark Theatre (Lee Otolen-gui, manager) this week, in "The Old Homestead." It's charm never seems to fade, and its attractiveness reaches beyond the regular theatregoers. The production is quite up to the standard and will receive good attention. The company which played "Mau-zelle 'Awkins" last week was subbed Saturday night, Nov. 3. Just after the performance on that night word was received of the death of Ollie Wallace, who played the title part for a long time. It is stated that several members of the company have made claims for salary due, but Manager Goodfriend announces that all claims have been paid. "Naughty Anthony" and "Mme. Butterfly" are underlined for the week of 12.

COLUMBIA THEATRE (M. J. Jacobs, manager).—"The stock is having a try at farce comedy this week in 'A Bunch of Keys.' It can be depended upon to give an intelligent performance, and the patrons will enjoy the change. Flatow and Dunn and the Al-thea Twins have been specially engaged. The engagement of Kate Daiglish as leading lady of the stock ended Nov. 3, and Manager Jacobs secured Maud Edna Hall to succeed her. She will make her first appearance here as Lady Garnett, in "The Great Ruby."

EMPIRE THEATRE (Harry J. Hyams, manager).—"The Rays are busy making laughs in 'A Hot Old Time' this week. They were a big success here last season and probably will be again, as new features and new faces are much in evidence. Prominent ones are: Ray and Healy, Bernard Dylly, De Forrest Sisters, Rene Washburn, Fanny Mora and Flora Madorn. "The Dairy Farm" presented a series of good pictures of country life true to nature last week, and it drew good houses each night. Archie Boyd, in "The Village Postmaster," will be the bill for the week of 12.

NEO CENTURY THEATRE (O. R. Neu, manager).—"The stock company here is also giving comedy this week in 'Pleasant Ticket 210.' The change will be a pleasant one and will give Mrs. Abell Brinker and also Victor Moore a chance to stand forth as comedians. Mrs. Brinker lent herself heartily to the role of Carmen last week, and a gratifying success was proved by full houses all the week. Robert Nell, who was specially engaged for Camille, was warmly greeted. Next week "The Lost Paradise" will be put on and Virginia Jackson, who is a local favorite, will appear as Cinderella.

WALDMANN'S OPERA HOUSE (W. S. Clark, manager).—Sam Devero in town means activity at the box office, and as a clincher a night performance Election Night. This season his olio is as strong and varied as ever, and includes: The Engstrom Sisters, Barney and Russell, the Rozinos, Weston Sisters, Mamie Remington, and Mitchell and Cala. The Girl in Black concludes the show. The patrons of the theatre are the Knickerbockers down as a good show last week, and it filled the house in the face of election. Weber's Parisian Widows is due Nov. 10 and week.

TRILEY MUSIC HALL (Anderson & Bey, managers).—Election night will be celebrated here with a midnight show and an augmented bill. It includes: May Young, Ted and Lazell, Jennie Homer, May Melville, Louise Simpson and Kitty Rose.

PATERSON.—The Paterson Opera House was entirely destroyed by fire on Friday, Nov. 2, at 2:30 A. M. The building, scenery, costumes, and other property, valued at \$35,000. The damage amounts to about \$50,000. The house was built by John Walden thirty-five years ago, and was opened on the second day of April, 1866, by a stock company which presented "The Lady of Lyons." The company consisted of Mrs. B. T. Stearns, Isabel Phillips, Frances Evelyn, Jennie Taylor, Mary Estelle, Viola Plunkett, D. W. Waller, H. D. Gulon, C. F. Hill, Sam Barth, R. C. Stone, Mark Brook, James Barnes, Chas. Hall, I. N. Drew and A. W. Purcell. Among the many distinguished members of the theatrical profession who have trodden the boards at this house may be mentioned the following: Edwin Booth, John McCullough, Lawrence Barrett, Edward Farrell, J. W. Wallace, Chas. Dillon, Edwin Adams, George Hignold, John F. Raymond, Robinson and Crane, Frank Chan-frau, Jas. Herne, Rose Coghlan, Frank Mayo, Joseph Jefferson, James O'Neill, W. J. Florence, Mr. and Mrs. Barney Williams, Magie Mitchell, Lotta, Emma Abbott, Mary Anderson, Margaret Mather, Fanny Davenport and Minnie Maddern.

OPERA HOUSE (John J. Goetschius, manager).—Bob Fitzsimmons presented "The Honest Blacksmith," to splendid business, Oct. 29. "Other People's Money" had good houses 30, 31. "The Right Man" attracted a fairly good house Nov. 1. The members of this company lost all their costumes in the fire which destroyed the house.

COLUMBIA THEATRE (Ben Leavitt, manager).—"The Bowers After Dark" and "My Aunt's Nephew" divided a fairly good week ending 3. Due: Williams and Walker 5-7 "What Happened to Jones" 8-10, "Poverty Row" 12-14, Nellie McHenry, in "Miles," 15-17.

LIJWIT THEATRE (Ben Leavitt, manager).—Irwin's Burlesque Co. had splendid business Oct. 29 and week. The bookings: Weber's Dainty Duchess Burlesque Co. Nov. 5-10, Bob Manchester's Cracker Jacks Co. 12 and week.

ELIZABETH.—At Jacobs' Theatre (G. W. Jacobs, manager) the Spooners, in repertory, came week of Oct. 29, to good business, despite marching political clubs and

political meetings. To arrive: "What Happened to Jones" Nov. 5, "The Village Postmaster" 6, "Eight Bells" 10, "The Bowers After Dark" 12, "The Soldier Queen" 14, "The World Against Her" 15, Robt. Fitzsimmons Co. 17, Mrs. Le Moyne 19, LYCEUM THEATRE (W. M. Drake, manager).—"A Spring Chicken" came Oct. 29, to light business. "The Commander" came 31, to very light house, but presented a performance praiseworthy and good. H. Henry's Minstrels arrived Nov. 1, to excellent business, and gave a creditable first part and olio. "Over the Fence" came 3, to a top heavy house. To arrive: Edward Harrigan, in "Old Lavender," 6; "Gus" Ruhlth Athletic Club Co. 7, "The Dairy Farm" 8, "Poverty Row" 10, "Miles" 12, William M. Drake's Concert and Military Band 16, when fifty soloists and musicians will take part; "The Katzenjammer Kids" 17, "The Heart of Maryland" 26.

TIRIS.—Frank Bush will join the "Over the Fence" Co. at Louisville, Ky., 11. ... Clifford and Dixon joined this attraction with Besse May Hall here 3. ... The Lyceum Theatre was sold Oct. 31 under the hammer, by Sheriff Houghton, to the counsel of Theo. K. Pembroke for \$20,000 to satisfy a mortgage of \$41,000. A syndicate will be formed and the building purchased and remodeled. The management will remain in the hands of W. M. Drake.

JERSEY CITY.—Manager Frank E. Henderson has this week as the Academy attraction "The Village Postmaster," to be followed next week by "Hearts of Oak." "Eight Bells" proved as popular as ever last week.

BIJOU.—"Miles," with Nellie McHenry as the principal exponent, is Manager John W. Holmes' current offering, with an extra matinee Election Day, "Through the Breakers" to follow. "Reaping the Whirlwind" forced well week ending Nov. 3.

BON TON.—Manager T. W. Dinkins has the New Trocadero Burlesques to entertain his patrons this week. Minor & Van's Burlesques were satisfactory during their week's stay.

HOBOKEN.—At the Lyric (H. P. Soulier, manager) Delmore & Wilson opened their season here Oct. 30, with "My Aunt's Nephew," a merry farce made up of specialties and very little or no plot. The sketch was written to display the abilities of the two stars. They are very clever, and have a fairly good supporting company, comprising, besides the principals, J. H. McBarren, Wallie Clark, the Butterworth Sisters, Loretta Bond and Fred Lucier, Sadie Schuman and Marie Lemar. The attractions underlined are: "Poverty Row" Nov. 6, 7, "Coon Hollow" 8-10, "The Great White Diamond" 12-14, H. Henry's Minstrels 15-17. Business continues satisfactory.

CAMDEN.—At the Camden Theatre (Taylor & Thomson managers)—Offerings at this house here Oct. 30, with "My Aunt's Nephew," a merry farce made up of specialties and very little or no plot. The sketch was written to display the abilities of the two stars. They are very clever, and have a fairly good supporting company, comprising, besides the principals, J. H. McBarren, Wallie Clark, the Butterworth Sisters, Loretta Bond and Fred Lucier, Sadie Schuman and Marie Lemar. The attractions underlined are: "Poverty Row" Nov. 6, 7, "Coon Hollow" 8-10, "The Great White Diamond" 12-14, H. Henry's Minstrels 15-17. Business continues satisfactory.

DEATHS IN THE PROFESSION.

MINNIE SCHULTZ, who in private life was the wife of Geo. H. Huber, the well known local museum manager, died at her home, this city, Nov. 5. She had been ill for more than ten weeks, and recently underwent a surgical operation, from which she never fully rallied. Deceased was born in New York City, and, with brief engagements at the Boston (Mass.) Howard Athenaeum and a Philadelphia, Pa., her professional career has been confined to appearances in this city and Brooklyn. She first appeared publicly at the old Bowery Theatre, singing in the choruses and assuming small operative roles. Her first music hall engagement was at the Germania Assembly Rooms, in the Bowery, where she sang for three months, going thence to Goeble's Music Hall, in upper Third Avenue, where she remained nine months. She next appeared at Prospect Garden Music Hall, where she remained two years. The next engagement was at Zipp's Casino, Brooklyn, where she opened when Geo. H. Huber took the management, and remained for eight consecutive years, saving the time consumed in her bridal tour in Europe, she having become the wife of Manager Huber June 30, 1880. After the close of her engagement at her husband's house she had been heard very little in public—benefit performances, church concerts and appearances for charity's sake having embraced a majority of her appearances—up to 1891, when she enjoyed a four months' run at Huber's Palace Museum, this city. She was gifted with a very sweet and powerful voice, which had been trained with great skill. She was very comely, had a graceful stage presence, and was a prominent local favorite. Her parents reside in this city, her father, Col. Schult, being well known in the profession.

VALENTINE DENZER, acrobat, at one time part owner of Denzer's Circus, died at his home in West Hoboken, N. J., Nov. 2. He was seventy years old, and had been one of the circus business for about twenty years. In his younger days he was a noted performer and one of Barnum's stars. He was also with the Sells Brothers, and in his younger days was the leading acrobatic attraction of the old New York Circus Company on Fourteenth Street. After retiring from the circus he engaged in the clothing business in New York. He leaves several children.

ED. C. SAMSON, basso, interlocuter and stage manager, died Oct. 19, at Dayton, O., of dropsy. He had been with the Vogel & Denning Minstrels since it started this season, but closed at Dayton, and died the following week. Deceased was a well known man in the minstrel business, having been on the road for twenty years, and with all the leading minstrels in that time. His home was at Watertown, N. Y., but for the last three years he has made his home at Jamestown, where he spent his summers. He leaves a wife, brother and a son, Arthur C. Samson, who is also in the minstrel business, and who was with him at his death. His funeral was held at Dayton, Oct. 22.

ROLAND REED has decided that he will not be able to resume his road tour this season, and has therefore disbanded his company. Isadore Rush will soon succeed Delia Fox with the Rogers Brothers' Co.

MANAGER GUS SUN was a CLIPPER caller Nov. 3, accompanied by his business manager, G. W. Chapman. The Sun Minstrels are playing to excellent business, and an early Southern tour is contemplated.

FRANK GIRARD died at his home in Flatbush, Brooklyn, Nov. 1, and was buried Sunday, Nov. 4, in Elks' Rest, Evergreens Cemetery, the services being conducted by the Elks. Frank Girard, as his real name was, was born in Brooklyn, July 7, 1846. Because of his great success on the stage under the name of Girard the family name has since been changed to that spelling. Mr. Girard was educated in the public schools and then successfully took up the trades of blacksmith and boilermaker. When the Civil war broke out he enlisted in the navy, and was aboard the United States steamship Illinois, which was stationed at Hampton Roads. At the close of the war he began his stage career as a comedian with Dick Hooley's Minstrels. He wore burnt cork until 1866, and then, being under contract to appear in New Orleans, he left New York on the ill fated boat, Evening Star, which was lost at sea, 280 miles off the coast of Florida, on Oct. 3, 1866. Five hundred souls were lost on that boat. Mr. Girard being one of the few survivors. He was five days on the water, without food or drink, and the only article he saved from the wreck, beyond his clothing, was a brass trunk check, upon which he had inscribed the particulars of the accident. That check is still in the possession of the family. After the wreck of the Evening Star Mr. Girard again turned to the minstrel stage, where he remained until 1871, when he became allied with Tony Pastor as stage manager. Pastor's Theatre was then at 201 Bowery. He remained with Pastor until 1884. As a leading man Mr. Girard has supported J. K. Emmet, Gus Williams, May Irwin, Lillian Russell and many others. Only last year he toured the country with young Joe Emmet and Lottie Gilson, playing the parts he had created with the elder Emmet. Mr. Girard was a power in the B. P. O. Elks. Twice he occupied the chair of exalted ruler of the New York Lodge, twice the chair of grand exalted ruler, four times the chair of deputy grand exalted ruler at large, and exalted ruler for the purpose of building up the Brooklyn Lodge No. 22. Since 1876 he has held the chair of senior past grand exalted ruler. Beside his membership in the Elks Mr. Girard was a member of Pro Patria Lodge No. 1, 312, Royal Arcanum; Manhattan Lodge No. 48, A. O. U. W.; honorary member in about twenty-two Elks lodges in different parts of the country, the Knights of St. John of Malta, the Red Men, and of the Cortelyou Club of Flatbush. In 1880 Mr. Girard married Martha A. Quackenbush. Two children, Edward, of the song illustrating team of Girard and Travis, and Ella, now the wife of George H. Keen, were born.

OLIVE WALLACE (Bender) died in the Garfield Hospital, Washington, Nov. 3, from pneumonia. She was conveyed to the institution from the Regent Hotel, Saturday, Sept. 22. She was then the leading woman of the "Mauzelle 'Awkins" Company, which played at the National Theatre that week. She was twenty-three years old, and was a sister of Katherine Bender, who married Thomas Jefferson, son of the famous Joseph Jefferson. Miss Wallace was formerly a chorus girl, and in the Spring of 1888 was given a small part in one of the E. E. Rice comic opera companies. She did so well that Mr. Rice featured her in vaudeville, where she gave imitations of Josephine Hall and sang "Sister Mary Jane's Top Note," from "The Girl from Paris," and the following season she toured in that company, playing the slavey, Ruth. Most of last season she was with "Papa's Wife," and last Spring she played the title role in "Mauzelle 'Awkins."

ZDENKO FIEBICH, a Bohemian composer, died at Prague, Oct. 18. He was born at Schorshitz, in Bohemia, on Dec. 21, 1850, and began to study at the Prague Conservatory. Later he went to Leipzig, and while there studied under Vencz Lachner. He studied also in Vienna and Mannheim. At the age of 26 he was appointed assistant conductor at the National Theatre in Prague, and in 1878 became leader of the choir in the Russian church there. His compositions soon put him into the front rank of the young Czech writers. His operas were "Bukovina" (1876), "Blanka" (1881), "The Bride of Messina" (1883), "The Storm" (1890), "Hedy," founded on Byron's "Don Juan" (1890), and "Sarka" (1898), which met with great success. All of his operas were sung first at the National Bohemian Theatre in Prague. He was also the composer of two symphonies, symphonic poems, quartets and vocal numbers. He studied in Paris after he had learned all he thought could be taught by the German professors, and went from Paris to Russia, where he was active until called to Prague.

GEORGE DUNLAP, at one time well known as an opera manager, died in the Alexian Brothers' Hospital, Chicago, Oct. 28. Deceased was the manager of the McCall Opera Company when De Wolf Hopper, Digby Bell and Mme. Coffrey were among its members. Before entering the theatrical business he had made a fortune as a druggist in New York. The remains will be sent to Louisville, Ky., for burial.

PROV. W. R. WILSON died Oct. 20, at his home in Kewanee, Ill., aged thirty-two years. For the last twelve years he had traveled as pianist or leader of orchestra with different theatrical companies. His first long engagement was with "Ole Oleon," when that company made its first tour. Since he had gone over much of the North and West, his last three or four seasons being with Robert Sherman's Comedy Co.

BILLY WILSON, colored comedian, died in this city Oct. 27, aged fifty-three years. He had been in the profession for about thirty years, and has been identified with several well known road attractions, among the most noted being Callender's and Haverly's Minstrels. He was last season with Al. Reeves' Show.

EDWARD BARTHOLOMAS (Lee), formerly a German singer and piano player, died at his home in Philadelphia, Nov. 3, aged sixty-two years. He leaves a wife and six children, one of whom is professionally known as James K. Henry.

"Miss Printz," a comedy, in three acts, by Geo. V. Hobart, music by John L. Golden, was produced by Marie Dressler at the Empire Theatre, Albany, N. Y., Nov. 5, for the first time on any stage.

ROLAND REED has decided that he will not be able to resume his road tour this season, and has therefore disbanded his company. Isadore Rush will soon succeed Delia Fox with the Rogers Brothers' Co.

THE NEW YORK CLIPPER

A New Descriptive Ballad by ARTHUR J. LAMB & HARRY VON TILZER.

Watch for Further Announcements.

SHAPIRO, BERNSTEIN & VON TILZER, 45 W. 28th St., New York.

DISTRICT OF COLUMBIA.

Washington.—The compulsory closing of the National all-fast week in consequence of the canceling of the E. H. Southern date was the means of filling the remaining houses and business was good. Political parades, etc., do not distract the public attention in Washington as they do in the other cities, as no voting is done here, and the night of election, during the present week, our playhouses will undoubtedly do a big business, as at each house the election news will be read from the stage, as all have announced a direct wire connection with the main office. The largest houses last week were at the Columbia, where Tim Murphy appeared in one of Sol Smith Russell's successes. The ovation tendered him and his excellent company was most gratifying to the star and to his friends alike. Our permanent stock company at the Lafayette Opera House presented "Countess Valaska" faultlessly and added new laurels to their crown of excellence. The audiences were larger even than those of the previous week. Our vaudeville houses presented prime bills and the public showed its appreciation by crowding the auditoriums. Variety always goes here, and the two houses devoted to that class of amusement were well filled.

NATIONAL THEATRE (W. H. Rapley, manager).—Macklyn Arbuckle presents this week "The Sprightly Romance of Marsac," a new comedy. In three acts, by Molly Elliott Seawell and William Young. This is said to be the initial production of the comedy, and as Miss Seawell is a localite, the event is looked upon with unusual interest. Last week the house was dark, by reason of the recent accident to Mr. Sothorn, who was to have presented "Hamlet." A very large advance sale was refunded. Daniel Frohman's Co., in "The Ambassador," "Wheels Within Wheels" and "The Manoeuvres of Jane" 10-24. There is no underline for 12-17.

COLUMBIA THEATRE (Luckett & Dwyer, managers).—Otis Skinner, in "Prince Otto," is this week's attraction. Last week Tim Murphy, in "A Bachelor's Romance," came in for a goodly share of the week's theatrical business. The audiences were infinitely larger and enthusiastic over the success of one of Washington's own players. Mr. Murphy sustained the part of David Holmes in a masterly manner without, in the slightest degree, imitating his eminent predecessor, Sol Smith Russell, who had played the latter in the part. Mr. Russell himself, who is sojourning here for the winter, witnessed the play from the "front," and gave Mr. Murphy unstinted praise for his excellent work. John J. McNally's new farce, "Star and Garter," introducing the Augustus family, 12-17.

LAFAYETTE THEATRE (Fredrick A. Berger, manager).—The Lafayette Stock Co. presents "The Senator" during the present week. Last week "Countess Valaska" was most admirably rendered, before excellent houses, composed of our best people. "The Last Word" 12-17.

NEW GRAND OPERA HOUSE (P. B. Chace, manager).—This week's bill is headed by the John W. Albaugh Jr. Co., in "Trenton," besides Le Roy and Clayton, in "Hogan of the Hamsoun." Frank Whitman, Hilda Thomas and Lou Hall, in "A Lone Star," Maurice, in "The Bachelor's Club," and Lester and Violet Dale, last week's business was exceptionally large. S. R. O. nearly every night, with the house well filled every afternoon. Burke & Chace's Own Vaudeville Co., headed by Mme. Herrmann, 12-17.

ACADEMY OF MUSIC (N. Hashin, manager).—The present bill is headed by Walter Hawley, in "The Gay Miss Con," as a headliner, followed by Delaur-Debrimont Trio, Gordon, Vidoon and Haverly, instrumental Willards, Le Roy and Le Ranion, Nellie Hurt, Cooke and Clinton, Tenley and Simonds, and Prof. Herbert's performing dogs, the latter remaining over from last week. Last week's business was equal to any that had preceded it.

LYCEUM THEATRE (Eugene Kernan, manager).—Miner & Van's Bohemian Burlesquers is this week's offering. Hurlt & Seamon's Bowery Burlesquers made good, giving an excellent entertainment, and the business was highly satisfactory. Irwin's Majesties 12-17.

BOOTH THEATRE (Frank D. Coyle, manager).—The Little Egypt Burlesquers holds the boards this week. Last week Waldron & Bryant's "Tenderloin Burlesquers" had excellent business, and it was well deserved. Wine, Woman and Song 12-17.

KENTUCKY.

Louisville.—At Macauley's Theatre (Jno. T. Macauley, manager) Thomas Q. Seabrooke came the fore part of last week, presenting "The Rounders," to large audiences, that gave unqualified signs of approval. The stars were the prominent feature of the play and he received liberal applause. Will Mandeville, Wm. Terriss, Irene Perry, Jeannette Lowry and Bertha Wiltzinger filled their roles satisfactorily and each was cordially welcomed. "The Royal Box," with Arthur Robinson as the star from last week, to fair business. This was Mr. Robinson's first appearance here as a star, and he did himself credit. He was enthusiastically applauded for his efforts. The house is dark Nov. 5-7. "The Sorrows of Satan" is due 8-10.

TEMPLE THEATRE (McFert & Eagle, managers).—"Under Two Flags" was given by the stock company last week, drawing good attendance. Every member of the company appeared to excellent advantage. For week of 5, "Lost—Twenty-four Hours."

AVENUE THEATRE (Chas. A. Shaw, manager).—"On the Suwanee River" attracted large audiences last week. The piece proved a highly interesting one and appealed to the hearts of the sympathetic. For week of 4, "A Hole in the Ground."

BUCKINGHAM THEATRE (Whallen Bros., managers).—Ella Norman, Nina Mason, Leslie and Sarsfield, Gardner and White, Marsh De Varo, Fred Kelly, Clark and Emmons, Kittle Ashley and Myrtle Piquette. Robinson's Olympia (Chas. A. Morris, manager).—James Hedges, Wm. A. Morris, Tom Doyle, Alma Clifton, Pauline Hertel, Josie Duncan, Artie Fillmore and Mayme Courtney. Business is good.

BIKROD'S CONCERT HALL (Geo. Blerod, manager).—Ella Norman, Nina Mason, Leslie and Sarsfield, Gardner and White, Marsh De Varo, Fred Kelly, Clark and Emmons, Kittle Ashley and Myrtle Piquette. Robinson's Olympia (Chas. A. Morris, manager).—James Hedges, Wm. A. Morris, Tom Doyle, Alma Clifton, Pauline Hertel, Josie Duncan, Artie Fillmore and Mayme Courtney. Business is good.

METROPOLITAN CASINO (Nellie Hassell-back, manager).—Paul La Drew, Frank Williams, Ida Williams, McGinnis and Dug, Mart Franklin, Rose Wentworth, and Zola Myers. Business good.

Big Casino (F. B. Bauerle, manager).—Carlton and Williams, J. E. Livingston, Hayter and Warner, Edna Allen, and O'Hara and Parrott. Business good.

NOTES.—Tony and Frances Ryder, comedy duo, who have been touring Europe, are visiting friends in this city. They remain until 12, when they open at the Chicago Opera House. J. L. Richardson, formerly trap drummer at the Elgin Garden, Indianapolis, Ind., joined Weigert's Orchestra at the Olympia Theatre 20. Harry Allen and Mike Rixford have joined bands. The team will be known as Allen and Rixford, and are playing at the Olympia week 12. Tom Doyle, eccentric comedian, who is playing at the Olympia, the current week has booked for several weeks in Chicago, Ill.

WISCONSIN.

Milwaukee.—Business was good the past week, despite the handicap of three nights of rain and the fact that it was the closing week of the campaign. All of the local theatres have arranged for the reading of election returns on Tuesday evening. The Academy and Star give two performances on that night.

DAVIDSON THEATRE.—That Manager Sherman Brown intends giving his patrons the best that the theatrical world affords is quite evident in the season's advance. Mary Manning and an excellent company presented "Janice Meredith" to good sized audiences Oct. 23-Nov. 3. Miss Manning, who holds the centre of the stage throughout the play, gave a very pleasing performance, which fully justified the liberal applause she was given. Robert Droter, Dan McIntosh, A. S. Lipman, George Backus, Carl Ahrendt, Lohbe Rial and Amy Ricard are the principals of Miss Manning's fine company. Week commencing 5, Viola Allen, in "In the Palace of the King."

ACAPULT (Edith Thannhuser, manager).—"In Mizzezi" by the Thannhuser Co., was on a par with anything that has been given by Mr. Thannhuser's popular players. Eugene Moore, as Jim Hathburn, received the highest praise for his excellent work. Eva Taylor, Kate Woods-Fiske, Edgar Baume and William Yernace also won favor. Week of 5, "Nordeck," followed by "Julius Caesar," week of 19.

ALHAMBRA THEATRE (O. F. Miller, manager).—"Tony Sullivan" proved quite acceptable at this house the past week as "Mrs. J. S. Shuganess." Miss Lady, Mrs. J. Ryan, Alice and Dick McAvoy, Edward M. Ellis and Mabelle Harris all contributed to the success of the show. Attendance was satisfactory. Week of 4, "Superba," followed by "McFadden's Row of Flats."

BIJOU OPERA HOUSE (John A. Handley, manager).—"Keller's Wonders" made up an excellent entertainment, which was well attended throughout the week. The Hindoo clock, a cabinet trick and the raising of Princess Karime from a couch through hypnotic influence, were all well applauded. Mrs. Keller is still an able assistant of her husband. Week commencing 4, "A Stranger in a Strange Land," followed, week of 11, by "The Convent's Daughter."

PAIST THEATRE (Leon Wachner, manager).—"Three one act plays were given Wednesday, 31, by the Wachner German Dramatic Co. "A Soldier's Regiment," "Mrs. J. S. Shuganess," "Wish Lady," "Thos. J. Ryan, Alice and Dick McAvoy, Edward M. Ellis and Mabelle Harris all contributed to the success of the show. Attendance was satisfactory. Week of 4, "Superba," followed by "McFadden's Row of Flats."

STAN THEATRE (F. R. Trotman, manager).—"The Bon Ton Burlesquers," last week's attraction, had a number of good acts on the programme and made things merry. Dave Nowlin, Viola Sheldon, Byron and Langdon, the Barrett Bros., Shayne and Vernon, and Gladys Van were favorites. Business was excellent. Week of 4, the Utopians, with Mico's City Club to follow.

NEBRASKA.

Omaha.—At Boyd's Theatre (Woodward & Burgess, managers) "The White Horse Tavern" opened a three night engagement Nov. 4. The Albee-Nixon Opera Co. comes to 10, "A Female Drummer" 11-14, "The Dairy Farm" 15-17. Al Martin's "Uncle Tom's Cabin" played to S. R. O. Oct. 29, "The Belle of New York" did good business 30, 31. "The Burgoonmaster" did a big business Nov. 1-3.

ONPHEUS (J. Rush Bronson, manager).—"The bill this week has been a winner, the seating capacity of the house being inadequate at every evening performance. The bill was headed by "The Girl With the Auburn Hair." A feature of the bill was "The Ties That Bind," by Sie Condit and Lillian Morey. Mr. and Mrs. Harry Jackson presented "A Bachelor's Home." P. Richards, caricaturist; Musical Johnsons; McCall and Daniels, Celtic comedians; Mr. and Mrs. Dan Hlatt, musicians. The bill for the week of Nov. 4 will include: Jessie Bartlett Davis, Chas. Wayne and Anna Caldwell, Merritt and Murdoch, Brothers Martine, J. W. Winslow, Harry C. Stanley and Dorris Wilson, Ozay and Delmo.

MIAGO'S THEATRE (Jake Rosenthal, manager).—"Harry Morris' Twentieth Century Maids did good business the past week and pleased large audiences nightly, but only had fair houses at the daily matinees. The bill for the week of Nov. 4 will be T. W. Dinkins' Vagabonds.

NOTE.—The first annual benefit of the Omaha Press Club was given at Boyd's Theatre, matinee 2. The house was well filled by a thoroughly appreciative audience. Everything passed off smoothly and the performance was one not soon to be forgotten by those attending, owing to the variety and excellence of the bill. The programme was as follows: Prologue and cake walk from "The Burgoonmaster," P. Richards, caricaturist; Condit and Morey, in "The Ties That Bind"; Harry Davenport, recitations; Orpheus Jubilee singers, Mme. Dollie Rathbun-Chesley, song; Wm. Riley Hatch, monologue; Harreman and Martella, acrobats; Claudius Harris, Bertell song; Carrie Massaney and Martha Hebelman, vocalists; Kangaroo dance from "The Burgoonmaster."

MICHIGAN.

Detroit.—At the Detroit Opera House (C. W. Whitney, manager) this week, Mary Manning, in "Janice Meredith." Last week "Way Down East" played to good business. Next week: Modjeska Nov. 12-14, Anna Held 15-17.

GIVE US JUST ANOTHER LINCOLN.

"Blue and Gray" Dresser's NEW SONG.

We have just issued Mr. Dresser's latest effort, which is already being sung in all the leading vaudeville houses throughout the country. Mr. Dresser has indeed expressed a long and deep felt want in his song. It has that stirring march tempo irresistible and catchy, and before you are aware of the fact you find yourself whistling it or keeping time with it in some way or other. This song will certainly triumph over Mr. Dresser's former successes. The "Wahwah" was a beautiful song, the "Blue and Gray" was an immense success, but "Give Us Just Another Lincoln" will be a cyclonic hit, and sweep all rivals before it. This piece is just from the press, arranged as a march or two step for orchestra. On the reverse side is Cobb and Edwards' new song, "I Wonder Why I Want No One But You" (companion song to "I Can't Tell Why I Love You, But I Do," by the same authors), arranged as a medley waltz, which in itself is sufficient to make this a very popular number.

Your attention is called to an extract from the editorial column of THE NEW YORK EVENING JOURNAL of Sept. 22.

—We Offer as a Special Inducement to Leaders, This Number for 10

POPULAR ORCHESTRA MUSIC.

Look Out for the Hoo-doo-Dee-Dee Man, Arr. by Chattaway
Intro. I Want to Go Tomorrow. Schott.
A Flower from the Garden of Love, Arr. by Chattaway
Intro. You Must Learn to Forget Her. Waltz.
Forward and Back. Medley Lancers, Arr. by Chattaway
I Can't Tell Why I Love You, Etc., Arr. by Chattaway
Intro. Molly Malone. Waltz.
I Just Can't Keep from Taking, Etc., Arr. J.W. Chattaway
Intro. When I Holed Up My Baby's, Etc., Medley Polka.
The Blue and the Gray. Medley March, Arr. by Chattaway
Intro. The Sousa Girl.
Just to See the Old Home Once Again, Arr. by Chattaway
Just Tell Her I'm Her Daddy. Medley Waltz.
The Green Above the Red. Two Step, Arr. by Chattaway
When Your Mother Was a Girl, Arr. by Chattaway
Intro. Dear Old Bess. Waltz.
Just Because She Made Them Goo Goo Eyes, Arr. by Chattaway
Intro. I'm Going to Lead a Different Life. March or Two Step.
I'd Still Believe You True, Arr. by Chattaway
Intro. I'm Irish Eyes of One Blue. Waltz.
For Freedom and Ireland. Medley March, Arr. by Chattaway
Intro. Mary Cary, Born in Tipperary.
The Rebel. Intro. Eyes of Blue and Serenade.
Give Us Just Another Lincoln, Two Step, Arr. by Chattaway
I Wonder Why I Want No One But You, Arr. by Chattaway
Intro. I'm Saving Up to Place a Tombstone, Etc. Waltz.
Lam', Lam', Lam', Arr. by Chattaway
Intro. Linda. Two Step.
Kick That Sent the Pick, Arr. by Chattaway
Intro. Man Who Hypnotized McCarly.
The above numbers, 10 parts and piano, 35 cents; 14 parts and piano, 45c.

HOWLEY, HAVILAND & DRESSER. The House on Broadway, 1960-66 BROADWAY, NEW YORK.

WANTED AT ONCE, for the Minnesota Indian Medicine Co., five first class Medicine Lecturers and office workers. You must be sober, good talkers, and understand Indian business. State salary in first letter. Don't ask for ticket as I will not pay in advance. Money is sure when you work. Address DR. R. J. ATKINS, Box 5, Moravia, Iowa.

LYCEUM THEATRE (E. D. Stair, manager).—"This week, "The Telephone Girl," last week Joseph Murphy opened his engagement in "Shaun Rhue," to a packed house, and ended a most successful week with "Kerry Gow." Next week, Eugene Blair.

WHITNEY THEATRE (E. D. Stair, manager).—"This week, Cole and Johnson in "A Trip to Scotland." Last week "Bobby Mohr," one of the best melodramas seen here this season, was well patronized and enthusiastically received. Next week, "Lost in the Desert."

CAPITOL SQUARE THEATRE (Dr. Campbell, manager).—"This week, "Dainty Duchess Burlesquers." Last week "Indiana Maidens" offered a good entertainment, to fair crowds. Next week, Rose Sydel's London Belles.

WONDERLAND THEATRE AND MUSIC (James H. Moore, manager).—"This week's offerings: Dupont and Lothian, in a wonderful musical sketch entitled "A Visit to Aunt Martha"; Hawaiian Queens, Oriska Worden, Adele Archer and Vira Rial, presenting the lyric sketch, "The Queen's Fan"; Chas. Leonard Fletcher, who gives glimpses of "Our Most Noted Actors"; Campbell and Dore, musical comedians; Johnstone and Blodgett, acrobatic bicyclists; Tanaka's Japanese top spinners and neomancers.

Baltimore.—Election week starts in with a good list of attractions at all local playhouses. Louis Mann and Clara Lipman open at the Academy of Music (Nixon & Zimmerman, managers) Nov. 5, in their latest laugh producer, "All on Account of the Ladies." Jerome Sykes and his able company did a deservedly large business last week with "Foxy Quiller." William Gillette brings "Sherlock Holmes" 12 and week.

FORD'S OPERA HOUSE (Charles E. Ford, manager).—"Daniel Frohman's Stock Company will produce a series of comedies new to our theatre; this week, opening with "Wheels Within Wheels" 5, and followed by "The Manoeuvres of Jane" and "The Ambassador." Otis Skinner did fairly with "Prince Otto" week ending 8.

HOLIDAY STREET THEATRE (Kernan, Hife & Houck, managers).—"The Gunner's Mate" is the bill for the current week. Attendance ruled big last week, when "The Devil's Auction" was brought back. "Under the Red Robe" is underlined for 12 and week.

AUDITORIUM MUSIC HALL (James L. Kernan, manager).—"Fulgura's Stars" furnished an entertaining programme for the week opening 5. Burke & Chase's Vaudeville drew well, closing 3. The Rays return 12 with "A Hot Old Time."

LYCEUM THEATRE (P. B. Chace, manager).—"The bill for 5 and week includes Milton and Dollie Nolan, the Brothers Lamm, Joseph Hart and Carrie De Mar, Dorothy Drew, Farlando, Charlie Case, Sophie Burdham and the College Trio.

MONUMENTAL THEATRE (James L. Kernan, manager).—"Louis Roble's Kluckersbockers comes 5 and week and is assured of its usual big business. Irwin's Majesties closed a moderately good evening 12 and week. The Bohemian Burlesquers are due 12 and week.

FRONT STREET THEATRE, the oldest theatre in the city, has been sold to George A. Wegefarrth, a well known theatrical man of Buffalo, N. Y. Mr. Wegefarrth has also secured options upon adjoining property and will proceed at once to make a modern, up to date place of amusement of the old house.

"Life Lies Within the Present"

—the joys of the present are increased by drinking

Evans' Ale.

It is thoroughly matured, finished and in perfect condition before it is offered for sale. It has no sediment, and is absolutely pure.

ANYWHERE.

IF U XPECT

More for 25c. than you get elsewhere for 51.

THIS IS THE PLACE.

NEW SKETCHES: LOST—a Collar Button (1m. 1f.).

HOBBS' Reception (2m., a holler). CLOSE Shave (1m. 1f.).

DUTCH Knockabout (great, 2m.). FUNNY Burglars (2m.).

TALKING Act (2m.) 25c. each. PARODIES: (On most anything) 5 for 25c.

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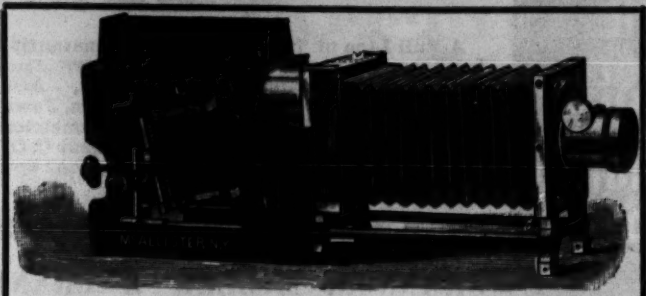
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1016in., \$497.00; 1018in., \$498.00; 1020in., \$499.00; 1022in., \$500.00;
1024in., \$501.00; 1026in., \$502.00; 1028in., \$503.00; 1030in., \$504.00;
1032in., \$505.00; 1034in., \$506.00; 1036in., \$507.00; 1038in., \$508.00;
1040in., \$509.00; 1042in., \$510.00; 1044in., \$511.00; 1046in., \$512.00;
1048in., \$513.00; 1050in., \$514.00; 1052in., \$515.00; 1054in., \$516.00;
1056in., \$517.00; 1058in., \$518.00; 1060in., \$519.00; 1062in., \$520.00;
1064in., \$521.00; 1066in., \$522.00; 1068in., \$523.00; 1070in., \$524.00;
1072in., \$525.00; 1074in., \$526.00; 1076in., \$527.00; 1078in., \$528.00;
1080in., \$529.00; 1082in., \$530.00; 1084in., \$531.00; 1086in., \$532.00;
1088in., \$533.00; 1090in., \$534.00; 1092in., \$535.00; 1094in., \$536.00;
1096in., \$537.00; 1098in., \$538.00; 1100in., \$539.00; 1102in., \$540.00;
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1112in., \$545.00; 1114in., \$546.00; 1116in., \$547.00; 1118in., \$548.00;
1120in., \$549.00; 1122in., \$550.00; 1124in., \$551.00; 1126in., \$552.00;
1128in., \$553.00; 1130in., \$554.00; 1132in., \$555.00; 1134in., \$556.00;
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1144in., \$561.00; 1146in., \$562.00; 1148in., \$563.00; 1150in., \$564.00;
1152in., \$565.00; 1154in., \$566.00; 1156in., \$567.00; 1158in., \$568.00;
1160in., \$569.00; 1162in., \$570.00; 1164in., \$571.00; 1166in., \$572.00;
1168in., \$573.00; 1170in., \$574.00; 1172in., \$575.00; 1174in., \$576.00;
1176in., \$577.00; 1178in., \$578.00; 1180in., \$579.00; 1182in., \$580.00;
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1200in., \$589.00; 1202in., \$590.00; 1204in., \$591.00; 1206in., \$592.00;
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1224in., \$601.00; 1226in., \$602.00; 1228in., \$603.00; 1230in., \$604.00;
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1248in., \$613.00; 1250in., \$614.00; 1252in., \$615.00; 1254in., \$616.00;
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1400in., \$689.00; 1402in., \$690.00; 1404in., \$691.00; 1406in., \$692.00;
1408in., \$693.00; 1410in., \$694.00; 1412in., \$695.0

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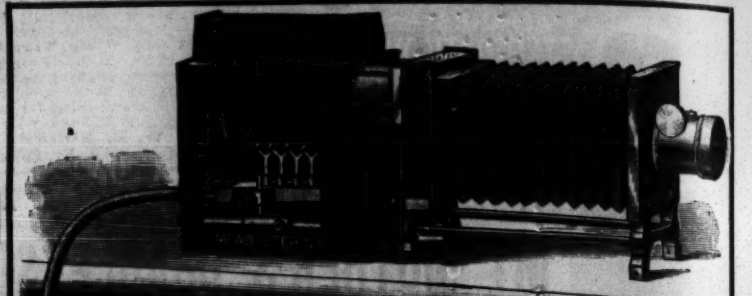


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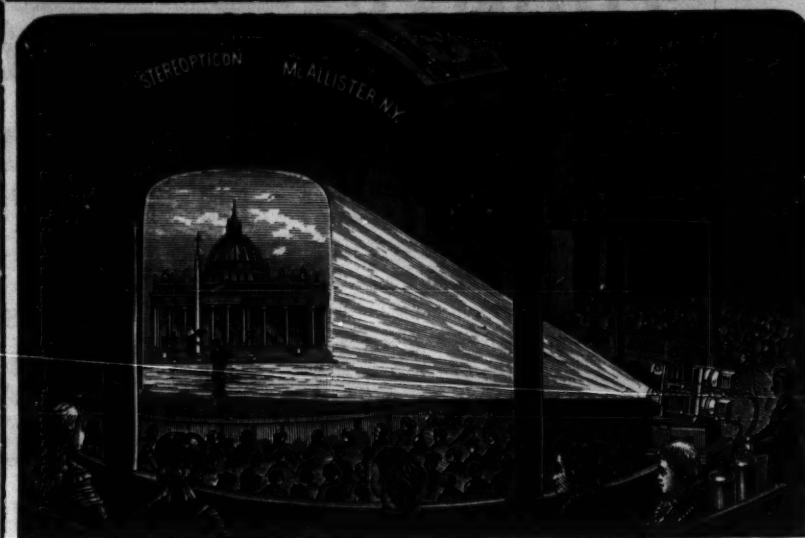
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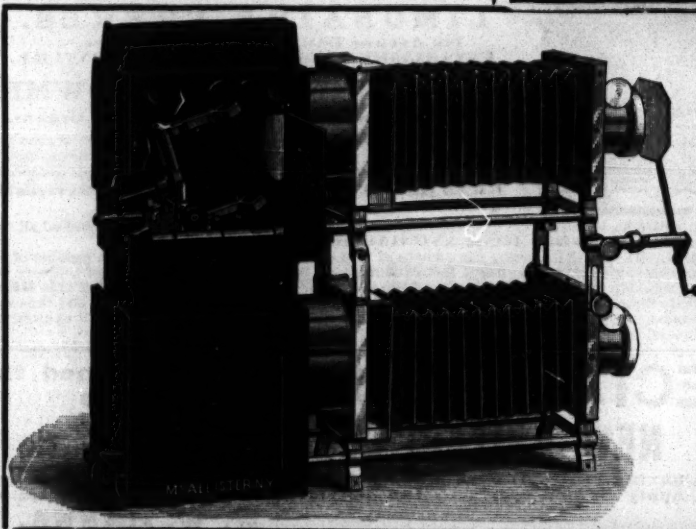
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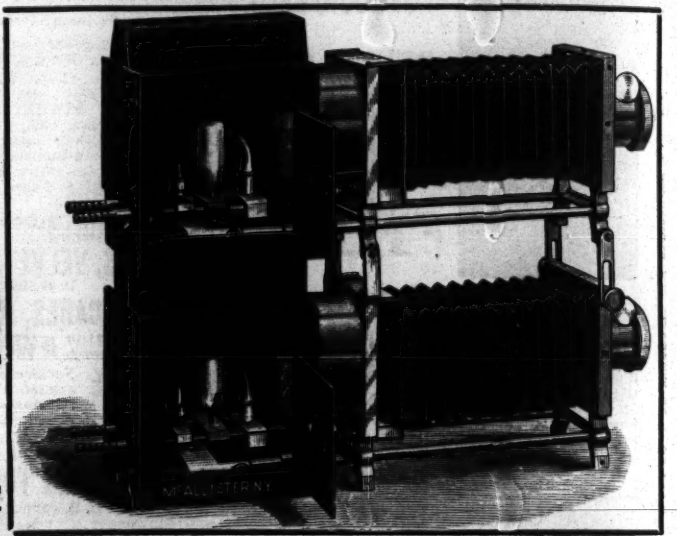
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Critic from BOSTON POST, Oct. 26, 1900.

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